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VOL. 44 • NO. 4

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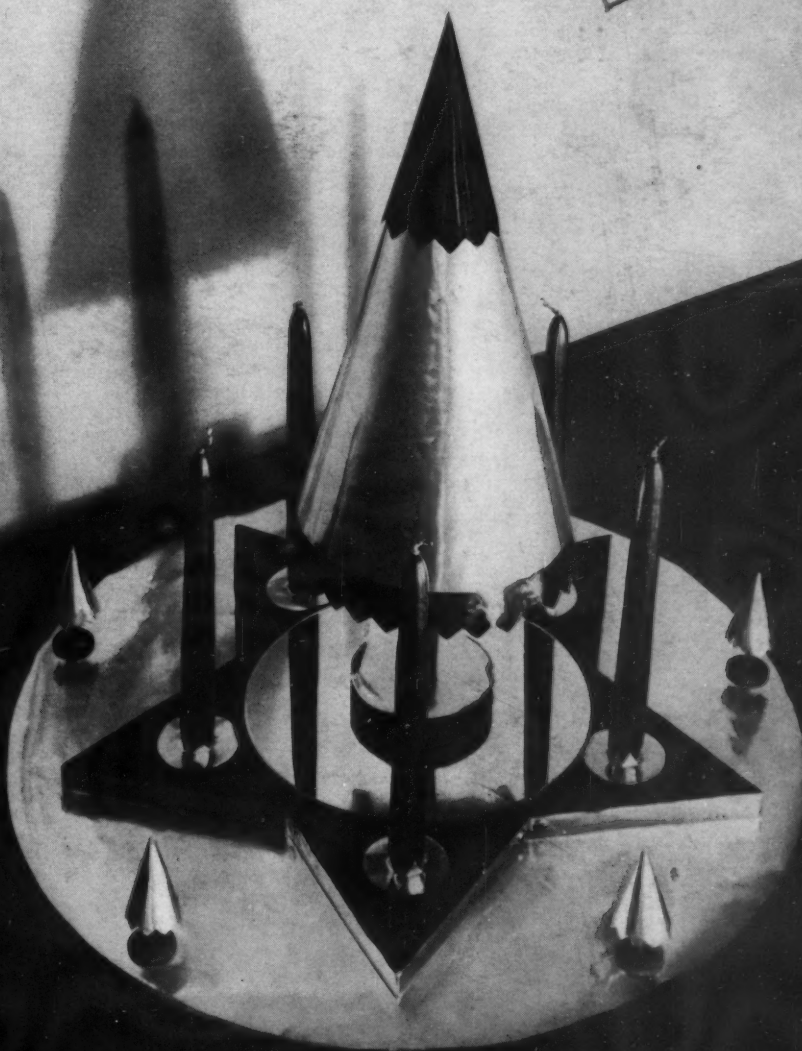
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At this Christmas time we wish to extend the Season's Greetings to our readers and friends everywhere. We appreciate their splendid co-operation in our efforts to nurture and project those cultural forces which contribute to Peace on Earth Good Will Towards Men. To further this effort we will begin the new year with a special issue devoted to Art and Wartime Education and later a Latin-American number. Help us extend this constructive influence at a time when the chaotic world needs much help.

DESIGN



VOLUME 44

NUMBER 4

DECEMBER 1942

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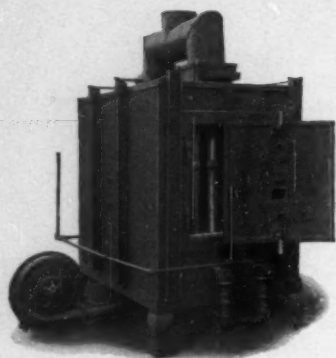
By Clifton Gayne, Jr.

ARE YOU AWARE? 27

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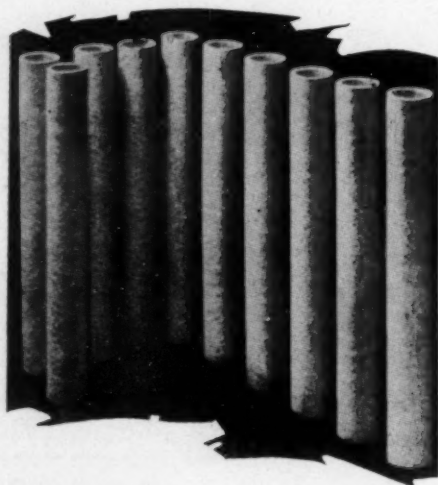
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A TIMELY LETTER FROM AN ART TEACHER

• There have come to my hand two booklets on art and artists in time of war. Much thought was given to the writing of these, and their purpose cannot be other than laudable. Artists are as eager as any other class of citizen to be of help in this time of danger—artists and teachers of art. But to some of us comes the thought, what shall we best do to be helpful?

Like everyone else, we are subject to pressure to do something; do something special, put up a front, do something that looks patriotic. Shall we therefore cast aside all our past procedures and start out anew with some "national emergency" program—with a list of new courses hurriedly put together with the hope that they will fit in with some specialized war activity, or shall we hold on to what has been good in the past—and if the latter seems wisest, what shall we retain?

There has been growing in my mind the conviction that the art teacher must speak up for his subject; the conviction that we already have been "doing something" to the best of our knowledge and ability, and that it would be absurd to drop the bone—like the dog in the fable—and grab for the reflection. We have been trying for years to balance our courses in such a way as to make them the best procedures known to us for basic training in art. The emergency of a major struggle, threatening our national and individual existence, in no way changes the essential need for a basic preparation in art—if there is to be an art.

And of course art will continue; will continue to be an essential to civilization in the future as it has been in the past. Even for such art as will continue during this time of war, it will still be necessary to be able to organize form, line, color, texture; still necessary to achieve the basic rudiments of expression in drawing and with the brush and chisel. And for this there must be classes; for the classes there must be teachers whose minds must be free for their essential tasks.

There is danger that under war conditions art will be thought of as a frill, yet there continues to be a demand for it in some of its aspects, and this leads to the danger that art faculty and students alike may be pressed into patriotic activities related to art—activities which cannot be accomplished either now or in the future except upon a background or training. Our task continues—and is as necessary as ever.

We should not yield to the pressure to cut down the period of basic training for the reason that we had this period trimmed down to about the irreducible minimum before the war began.

As to the tendency to regard art as a "frill"; on the one hand the artist is asked to contribute his skill to the war effort while on the other his skill is thus belittled and disparaged.

There will be art after the war; there must be. Civilization will need its uplifting influence as never before. We are now engaged in training the generation that will provide it after the war. We have a task, a duty, an obligation. It is **not** an unimportant task.

ROI PARTRIDGE.

ARTISTS WANTED!

THERE ARE IMPORTANT JOBS FOR THEM IN WINNING THE WAR

Many major problems face all of us at this time and the outstanding one is how can each of us get our hands into the job of winning the war. Schools must face the problem of how they may best turn the special ability of their pupils in the right direction. Plans must be made to help young people contribute in an effective way without waste of human power and undue harm to the cultural ideals of our people. This article written by two staff members of the Frank Wiggins Trades School in Los Angeles is pertinent.

● The schools are helping to win the war. It has been said that the war can be won or lost as a direct result of losing or winning it on the educational front. Schools and educators have been called to provide the opportunity for every youth to equip himself for a place in winning the war.

In a stirring address, the Lieutenant General Brehon B. Somervell said to a large audience of school and college officers who met in Washington last August: "You must do this, (provide the opportunity for every youth to equip himself for a place in winning the war) regardless of cost, time inconvenience, temporary side-tracking of non-war objectives, or even the temporary scrapping of peace-time courses. The flow of trained man-power must be maintained . . . For this an all-out effort on the educational front is needed." The United States Commissioner of Education, J. W. Studebaker, answered to this: "The high schools and colleges of the nation are anxious to do their full part in preparing youth for wartime responsibilities." Training programs are being inaugurated in all schools, and courses of instruction are being set up to provide fundamental, scientific, and technical understandings necessary. When the urgent need of the nation on the one hand, and the imminence of induction for every able-bodied young man on the other, women must replace men in industry to an increasing extent.

It has been news to many school educators and employment counselors that artists are in demand for the war effort. Endeavoring to convert any artistic talent to war production, the Art and Drafting Department of the Frank Wiggins Trade School, Los Angeles, is training students for this very definite need. Short courses in (1) tooling, (2) production illustration, and (3) catalog illustration, have been set up. For jobs in "tooling" the artist must be able to visualize, make working drawings, conceive jigs, and make third dimensional sketches combined with orthographic views for the tool design engineers. For "production illustration," perspective drawings and technical rendering are being used in various types of drawings to speed production for Army Air Corps Training and Airplane Maintenance Manuals. With inexperienced and "green" help in the shops, it is found that the ordinary blueprint is not adequate for speedy production. The

trained artist can definitely contribute by his interpretation of otherwise slowly interpreted orthographic drawings. Slow interpretation means slow production. Quick understanding means more "plane-pains" for Tojo, Mussolini, and Hitler. Most applicable to production illustration are art students with some architectural or mechanical drafting experience, particularly those who have specialized in the rendering of presentation drawings. These students are able to develop the ability to produce acceptable work.

Artistic ability is the primary requisite for the "catalog" illustrator. Exploded perspective drawings are made of each part of every plane's assembly for its parts catalog which accompanies every plane manufactured. For instance, the parts book for the Douglas C-54 four-engine combat transport, will eventually contain some one thousand individual drawings in two volumes.

Because artists are essential in these and other phases of war production, it is imperative that they utilize the talent peculiar to them, rather than enter some branch of work foreign to their temperament or previous training.

The Art and Drafting Department of the Frank Wiggins Trade School feels, as does the Aircraft Industry, that people who have natural art talent should not be side-tracked towards more prosaic endeavor. Maximum effort rises from sustained interest. For that reason and for such purpose, there have been set up short unit courses in several types of technical illustration to utilize this talent, and to meet the urgent needs.

A few case histories of artists from among the many trained may be interesting: A successful sculptress whose background included five years of study in Paris, completed a course in the Art Department in less than six weeks. She commenced work at an advanced salary.

A mother and daughter, one a former bookkeeper, the other with high school art as a foundation, completed the course in the same time, and are now both happily working. This mother had an exceptional amount of driving force. She kept house for her family of six while attending school.

Several students who had been especially recommended by their high school art teachers, were working from three to six weeks after being enrolled. The average time for training is ten weeks. Each of the many artists now working could have been placed four times over—the need for this type of artist-worker is so great.

A coordinator keeps in close contact with all future placement opportunities and training requirements. In this way the school is constantly alert to any new trends and new angles which have a bearing on the courses as they are taught.

Artists are helping to win the war!

BOOK DESIGN

VICTIM OF TRADITION

By JAMES OLIVER BROWN

● Publishers sometimes attempt to prove to you that good design in books spoils their sales when you tell them that you don't like the looks of their volumes, and especially the dust wrappers which cover them.

"See, this one was expected to be a sell-out. We spent more time and money on its design than on any other novel we've published. It has sold less copies." He'll thrust a volume at you, and consider the discussion closed.

The fallacy in his reasoning is his assumption that time and money alone will produce good design. The books which are thrust at you show the results of effort and expense, but unfortunately the designs, though different, have the effect of causing suspicion rather than confidence. They are a little too cleverly executed. Mere newness of design does not frighten buyers away. There is no doubt that some, but not all, people interested in books are apt to be conservative and dislike newness in and of itself. Some people think a book isn't worth buying and keeping unless it's bound in leather. There are others, however, who buy and keep books for what's in them. I don't believe that a book, whose cost is the same as its badly designed cousin, will be thrust aside by this latter group because it is well designed. I venture to suggest that a book may sell more of itself just because it is well designed.

All through every field of artistic endeavor run several streams, their differences clearly marked. At points between them differences are not as clearly marked. We can recognize them in the ordinary things about us such as our houses, our office buildings, our stores, our factories, our street lamps and our dams. Few people are aware, however, that there are just such streams running through the design of the books we read. Few people are aware that one book is different from another. Most people are only aware that some books are covered with leather and others, cloth. The new developments in design have not seeped through to the general public. This is as much the fault of the new design as of those who make books.

The most prevalent stream running through the endeavors of man in building the objects he uses is a pretty uninspired one. It is everywhere around us. Walk down the main street of any

typical town in the Middle West of, say, 10,000 people and you'll understand what this stream represents in architecture. The building built 30 years ago is no uglier than the new "streamlined-modernistic" store front installed in it 3 years ago. Look at the dreariness of the rows of houses in the new development of any suburb, north, south, east and west. Look at the furniture, "modern" and otherwise, in any furniture store or in the furniture department of any department store and you'll see the effects of this ugly stream.

Unfortunately, the majority of trade books being produced today are like these buildings, and their store fronts and the "modern" furniture they contain. There is little beauty in most of our buildings and beds and books. They are for the most part dull, uninspired, unattractive and imitative, obviously executed hurriedly and without thought.

On the other hand there is Washington, D. C. Here is something different, another stream. Unlike most cities it was planned, even though badly. Its great marble temples, such as the Jefferson Memorial and the National Gallery of Art, are impressive in their applied classicism. Unfortunately, there's nothing very new in the city's complete subservience to the past. No matter how beautiful the materials one uses, there can be no life and beauty in dull imitation. Just as Washington architecture and many other planned projects throughout the country represent nothing in inspired American development, so, too, most of the furniture one sees in our stores and our homes is reproduction and imitation of various periods of French, English and American.

There is a small group of books which have been and are being produced which show the results of planning, care and sometimes skill. They often are impressive; a limited number are beautiful; and all of them, like Washington, are different from the ordinary. They are produced by scholar-printers, artists and designers. Although their importance in the development of good design in books is vast, they are in large part too reminiscent of the past. There is too much applied classicism and too little imagination and originality. In fact, these books usually cannot command sustained interest except insofar as they employ superior materials. Superior materials and mere

difference from the ordinary, however, have not produced beauty in our national capitol nor in many of our limited editions.

During the 30's certain small publishing and press ventures have grown up which have attempted to produce books which are handsomer than the ordinary trade books and yet different from the staid, classical stream of endeavor. Some of their efforts have been branded as too clever. In their defense it can be said that at least they have made an attempt to be original. Too often, however, they have been merely precious and, for that reason, have had little effect upon book design as a whole. It is usually the designers of this group who have produced the book our publisher friend showed to us. There is no doubt that people do not like too extreme variation in mere adaptation and that merely precious books are not well received.

None of these three groups, the ordinary, the "classical" and the precious, seems to meet a need of today. All three of them exist for the most part as copyists and imitators. Unfortunately, such practice does not produce great things. Much of the architecture around us is hideous because it is misapplied yesterday. Our college campuses are among the chief offenders, as are some of our skyscrapers which are new forms to which old ones cannot be applied successfully.

When a Western printer says: "I have never wanted to own such books too long, as I might unconsciously get to copying," one hears a voice pointing out of the wilderness in the design of books. Too great an influence of tradition and continuous copying of earlier fonts, makeups, designs, covers, pages, and arrangements produces dull and lifeless volumes. But before beautifully designed modern books are produced the idea that modern means zig-zag lines, bulges, peculiar shapes and sizes, chromium, ugly black letters, and meaningless arrangements must be gotten out of the minds of those who make books. This sort of "cleverness" isn't anything more than bad taste and has done more than anything to retard the development of original, non-imitative volumes. Neither tradition nor revolt has produced the grace and power of the Norris Dam, the Bronx-Whitestone Bridge and the best of America's highways, factories, housing and schools. Here one finds real beauty in form and structure which represents nothing more than the form of a structure built to meet the needs of today.

This step away from tradition also should be taken in book design.

DESIGN

FOR A PURPOSE

By GRACE WIBLE

● Design is something more than mere ornamentation. It is inherent in every useful article made by man as well as in nature. Neither is it applied but an integral part of the whole. Design is much more important to our living in the selection, arrangement and maintenance of our homes and selves than abstract compositions which few besides the artists, understand or enjoy although they too have their place and interest. It is certainly more than rococo carving on furniture or daisies applied to wastebaskets in our contemporary streamlined life.

The person decorating a home is interested first in comfort and convenience. If it also expresses the individuality of the owner it has a good beginning toward a satisfying design. A little experimentation with lighting, arrangement of furniture and color will often increase the spaciousness of a really small room or make a huge room appear smaller.

Making art function in the school is the first and most important duty of the art supervisor. This does not necessarily mean exploiting the children or neither does it mean making art the slave of all the other departments. It does mean an interest in an effort to improve the whole plant, indoors and out. Often this is a side line or an extra chore for the art supervisor but it should not be so. The children should have a share in it as well as the administration and the public with the art department offering advice, help and workmanship. The art teacher, herself, may contribute some of her own work if the occasion suggests it and she knows it is acceptable. However, credit should be given the teacher and the work never allowed to be confused with that of the children.

Following is a description of the activities pursued in connection with making a more attractive office in an elementary school building. The office which had been for a number of years no particular person's responsibility was offered to the elementary art supervisor

for her use. It contained a collection of sundry things, some of which were commercial process exhibits, a museum exhibit, a couple of hand-me-down bookcases, a nice desk, an old cupboard, bulletin board, sink, telephone, a couple of files, a large fern and a paper cutter.

First, the supervisor delegated some scarcely used things to a basement cupboard to make room for herself but still the small room was too crowded. So, the children of one sixth grade section took it upon themselves to improve the office and make it more attractive. The project was not previously planned in a course of study but grew from one thing to another under the guidance of the art teacher and home room. The children had previously secured scraps of linoleum from a store with which they had much fun block-printing their own Christmas cards, book-plates and even a luncheon set or two. Of course when the suggestion was made that something be done to the office the children were eager to handblock some draperies. This was the beginning. Suggestions for other improvements followed; paint a screen to hide the sink, re-arrange the furniture, paint a mural and make a wall hanging. After visiting the office it was decided that a mural and a wall hanging would be too much for a small room but that one of the good prints already there could be used in a new arrangement and the mural hung in the hall opposite the door of the office.

The theme selected was "Our School" and everyone worked on ideas for the draperies which best expressed his own interests and favorite school activities. Good and bad points of certain textile samples were studied and several block-printed ones were borrowed from the near-by college for study. A committee chosen from the class, with the help of the art supervisor, arranged a plan for printing the material. Another committee did the printing from the carved linoleum blocks by standing on them while the children inked other blocks. This committee included some children who might not have enjoyed art as taught some years ago, because

of their lack of facility in drawing. They were happy doing this kind of work as was the group which re-arranged the books in the bookcases and helped move the furniture. The world is made up of all sorts of people and the children discovered the furniture mover and inker was as important in the general scheme as the one who could draw or paint for he received equal recognition.

Sewing and lining the draperies seemed a difficult task for sixth grade children who had no sewing course until the elementary supervisor suggested that the home economics club might be willing to take the job. They did. And excellent sewing was done. The children were given a chance to examine them and see how they were finished. Several girls were observed closely examining the pinch pleats.

The screen was painted to harmonize with the draperies and yet give a dash of color to an otherwise dull corner. A tablecloth was painted to be used on school "at home" days or for faculty teas. The new arrangement of furniture streamlined the room and made it appear more spacious. The fern added a fresh note under the one high window. The art supervisor herself painted a portrait of a boy happily engaged in a good story, using a sixth grade boy as a model and presented it to the school. It was hung above the desk with the print before mentioned above the file. The picture help distribute color on that wall which otherwise would have been dull.

Members of another sixth grade section which had done some nice models of South American animals on wire armatures with papier-mache donated some of them to the office. The color and size of these were just right for vacant spots on the bookshelves. With flowers for the desk furnished by the "perfect" janitor from his garden in spring and fall the office was not the same. Art had functioned. Design had a purpose. Everyone enjoyed the metamorphosis and an appreciation and understanding of art grew in the school.

BRITISH CRAFTS

The exhibition of British Crafts is at present installed in the Toledo Museum of Art. In January it will be shown at the Nelson-Atkins Gallery of Arts in Kansas City, Mo. From there it will go to the Art Institute of Dayton, Ohio, the National Gallery of Canada at Ottawa, in Toronto, Portland, Oregon and San Francisco.



A Country Bed Room. The bed, dressing table and hangings are of white handquilted cotton. The pale blue wallpaper is hand blocked, printed and designed by John Aldridge. The decorative picture is embroidered by Rebecca Crompton.

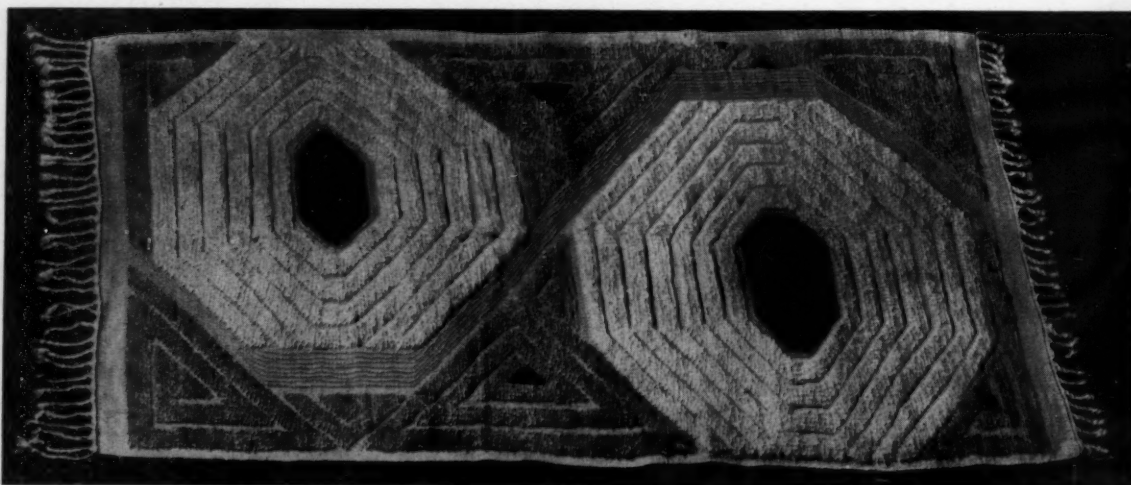
● It is increasingly evident that world harmony demands an understanding among peoples everywhere. Our close association with Great Britain in the present war emergency has stimulated a still keener interest in the intimate arts and crafts of the people. It was in England that William Morris and others gave rise to what is known as the Arts and Crafts Movement. Started as a revolt against the machine it has evolved through the years to mean something very different, since the machine can no longer be considered our enemy. Prof. Walter Gropius has very aptly stated the situation in these words: "In the future the field of handicrafts will be found to lie mainly in the preparatory stages of evolving type-forms for mass-production."

Now people of America and Canada can see at first hand the handicrafts of our English Allies. Here it is a collection of what the individual craftsmen and the small work shops and groups of England have been able to do in the field of furniture making, pottery, silver, glass, book-binding, textiles and other crafts. It also includes four full-size rooms—a country-cottage dining room and bedroom, furnished with objects of traditional folk origin,

such as hand-turned, unpainted ash furniture, made without the use of glue or nails, baskets from the Shetland Islands and Sussex, wooden spoons and ladles from Wales, painted tin utensils; and a town dining room and music room, with objects designed by noted craftsmen.

The exhibition which illustrates the state of British crafts at the outbreak of the war emphasizes quality without glamour. It reveals an enormous attention to detail and is an amazing glimpse of the painstaking effort and the artistic conception which flourishes in Great Britain. As the preface to the exhibition catalogue suggests, the British craft tradition has been generally "distinguished by quality of substance and workmanship rather than by quality of design." In recent years, however, ably led by the crafts involved in book production, individual workers in many crafts have explored new fields and achieved higher standards of design. The barrier between craft and machine art is gradually being eliminated, and the former is taking its rightful place as the experimenter and pioneer of forms that can be evolved for mass production. The exhibition is under the auspices of the British Council, the official body founded by the British government in

A hand tufted rug by Jean Milne. It is called THE ROAD TO ULLAPOOL.



The illustrations here are by the courtesy of American Inst. of Decorators.

1934 to develop closed cultural relations with the rest of the world.

Because London was not a safe place for the assembling of this exhibition, it was gathered and selected in the Royal Library at Windsor Castle by special order of His Majesty George VI, who also furnished the exhibit with the loan of one of its most interesting pieces, "Froissart's Cronycles," finely bound and tooled by Douglas Cockerell.

Pottery is perhaps the most virile craft in Britain today. Some of the outstanding artist craftsmen are Bernard Leach, Michael Cardew and W. Staite Murray. Their work includes low temperature earthenware mainly with slip ware decoration and the higher temperature salt glaze and stoneware. Many examples show glazes derived from wood ashes in the Chinese manner.

In textiles, linen which is hand-spun and woven in the Cotswolds, hand-spun super-fine Shetland shawls, hand-block printed linens, are some of the appealing objects of variety and interest. In handwoven textiles emphasis is placed by all leading English weavers on the importance of hand spinning. Most of the textiles, including the Scottish tweeds, are made with yarns hand-spun to give a distinctive texture when woven. In many British schools the study of weaving starts with information about sheep and wools. The children learn spinning with spindles before proceeding to cloth making, thereby acquiring an intimacy with the new material. The outstanding school of Hand-weaving in Britain is at Ditchling, Sussex which had pupils from all over the world prior to the outbreak of the war. The leading designers of handprinted textiles are Phyllis Barron and Dorothy Larcher. All their textiles are printed with dyes from hand engraved blocks. In addition to fine examples of handquilting and embroiderings on linen there are a group of pictures designed and embroidered by Rebecca Crompton who uses pieces of felt, silk, fur, braid, muslin and sequins, buttons, etc., in modern decorations.

Furniture is made with woods left in the natural state with perhaps a light wax polish only. With this treatment the natural beauty of the wood is not obscured.

Books cover the whole field of book production beginning with manuscripts handwritten with quills or reeds on vellum including bookbinding, fine printing and book illustration. Book jackets is a very lively field of modern industrial design in Britain. The manuscripts include examples of writing by Edward Johnston whose work has not been seen before in original in the United States.

There are many pieces of silver having historical significance, including a cigarette box, lent by the Worshipful Company of Goldsmiths and one of eight presented to employees for their remarkable work in saving Goldsmiths' Hall from severe damage during the night bombings of the 1940 assault. The Cleveland Museum of Art, which owns the only replica of the Dunkirk cup, presented to the British Admiralty to commemorate the evacuation, is taking part in the exhibit by furnishing this rare and historical piece of silver. A silver casket presented to Princess Mary by the citizens of Birmingham, and a cigarette box memorializing the six hundredth anniversary of the granting of a charter to the Worshipful Company of Goldsmiths also are included.

By implication in the laborious and remarkable craftsmanship is the lesson to Americans of the almost lost art of the handicrafts, an art which may have to be re-learned as war restricts the evenings of American citizens to the activities their fathers and their ancestors once relied upon. Accompanying the exhibition is Miss Muriel Rose, who represents the British Council and who has given several talks to interested groups and will continue to speak on the show throughout its showing in the United States and Canada.



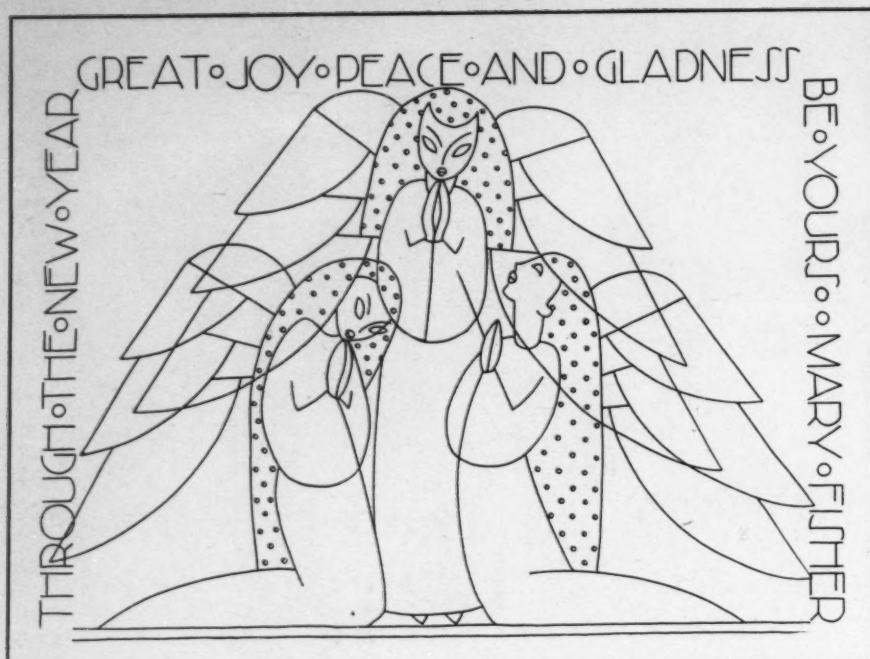
Rebecca Crompton made this panel of embroidery called "An Easter Egg." It is gray with silver and cold on cream.



Above: Amusing salt-glaze pottery by William Gordon.

Below: The two jugs in traditional English shape are by Bernard Leach and the slip ware dish is by Michael Cardew





Mary Fisher

CHRISTMAS CARDS AND GREETINGS

By **ROI PARTRIDGE**
Mills College
Oakland, California



Marian Mathews

● The production of picture cards for holiday greeting purposes should bring out a result notable for its good designs. The occasion is lighthearted and gay, the pictorial requirements are within the reach of everyone with any art training (or even without), and the limitations as to subject matter can be completely disregarded. In "the trade" the cards are printed in vast numbers and all that is asked is that they shall catch the attention. The sales are huge and at prices that are often a substantial return on the costs which have gone into their making. As for the amateur, the maker of his own merry yuletide goodwill messages, he has the fun of making his own card, of surprising and pleasing his friends by the personal nature of his greeting, of increasing the number to whom he can send a card, and even perhaps at the same time of economizing on expense, since he will find it completely satisfactory to substitute personal cards for many of the more costly gifts which would otherwise be sent. Needless to state, in a war-torn period with its dangers of inflation and its consequent need, as economists put it in five-dollar words, for curbing the unessential purchasing of consumer goods, this substitution of cards for gifts is a highly desirable outcome in line with helpful patriotic conceptions.

All these circumstances would seem to combine into a situation as ideal as could be imagined for the creation of a vast display of notably good designs. Judging by the past, to some extent such good designs have been and will be the outcome, but only in exceptional instances and mostly the result of private initiative. A discriminating taste must conclude that greeting cards as they appear in the shops are usually poorly conceived, tritely executed, distressingly saccharine examples of picture making. In a word, they are banal. There are exceptions to this generalization, as to all generalizations, yet it is certain that the most interesting, the most individual cards are those that are made by individuals for personal use. A few of these have found their way from time to time into art journals such as *DESIGN*, where they are a never failing source of interest. In them we find a wide range of usually humorous, sometimes comely conceptions expressed with a pleasing inventiveness and freshness of idea. To these designers more than to the commercial manufacturers (always excepting that few who have turned out an unusually well done product) should go the rewards of discriminating commendation.



Charlotte Brownfield



Audrey Lambourne

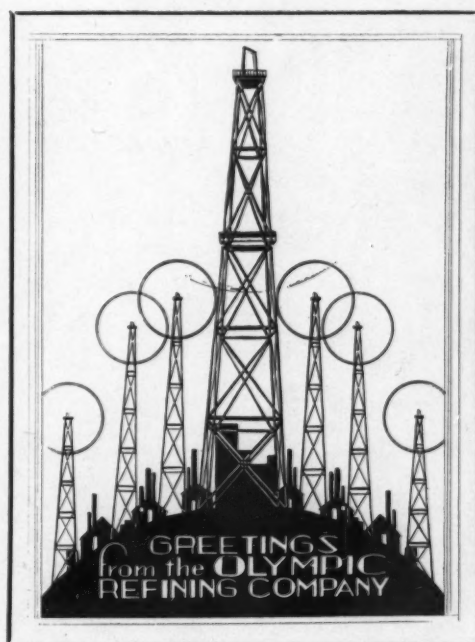


Erica Dowie

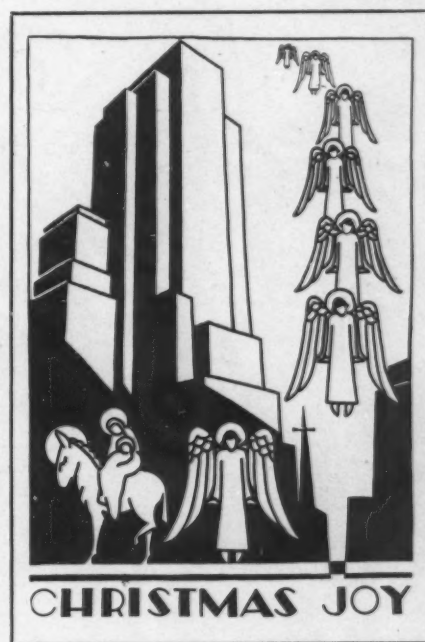
The cards shown here are the work of art students at Mills College under Roi Partridge



Elizabeth Moran



Anne Ritter

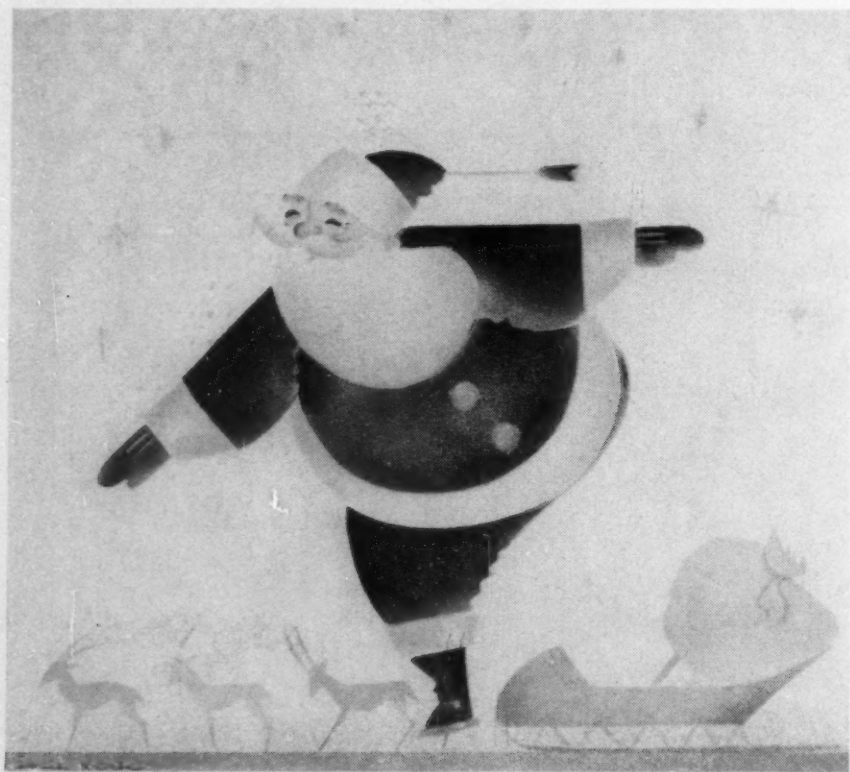


Ruth Mary Barney



This airbrush painting THE BLACK PANTHER shown above is by Louis Kabrin

This SKATING SANTA by Louis Kabrin was made with stencils and rubbed pastel, a technic similar to airbrush.



AIR ★ ★ ★ BRUSH

**A NEW TECHNIC FOR QUANTITY
PRODUCTION**

By LOUIS KABRIN

Laboratory of Creative Design
Woodstock, New York

● Emergency and time, today, are precious things to be spent wisely. Our emergency calls for methods that produce more in less time. Artists, no less than other citizens, are on the constant watch for better methods. Among the various technics now used to aid in the production of art work for the war program, airbrush plays a big part. It has great possibilities in the hands of a creative designer, and is capable of turning out reasonably excellent work at high speed.

Because of the timely interest in airbrush, this article will present one of the methods used in turning out duplicate hand-made designs. Teachers, especially, can adapt this method to their art program. If this technic is followed, the constant demand on them for posters for various campaigns can be easily filled. This method is suitable, also, for quantity production of Christmas cards and airbrush prints for home decoration.

Those familiar with airbrush work know that stencils play an important part in its creation. For tiny, detailed stencil-work, celluloid is preferred. Today, however, this material is both scarce and costly. We suggest, for patriotic reasons, that material on hand be made suitable. Heavy wrapping paper or old drawing paper, with two coats of shellac on both sides, make practical stencils for most needs. The shellac stiffens and waterproofs the paper.

Steps in the Airbrush Technic

- 1 Make line drawing on tracing paper.
- 2 Trace off onto stencil paper. Cut out parts of design.
- 3 Parts left uncut are retraced onto second stencil.
- 4 Airbrush first stencil onto second one. This helps registration of stencils. Cut second stencil.

THE CENTAUR, a decorative painting by Louis Kabrin, right.

The airbrush technic lends itself well to humorous subjects as shown in THE BOY SCOUT below, by Louis Kabrin.



- 5 Repeat as often as necessary. (Average—5 stencils.)
- 6 Number the stencils and spray in sequence.

Airbrush Hints

When spraying, keep the airbrush waving in a circular motion; this eliminates spotting.

For a soft edge, hold the airbrush farther away from the stencil. The closer the point, the sharper the outline.

To spray a very small spot on a stencil, use little color and spray longer. Too much color splatters under the edge.

After several sprayings on a water-proofed stencil, the color piles up and must be removed by spraying the stencil with a little water, and drying it between newspapers.

For one-time spraying, flat newspaper or wrapping paper may be used for stencils. No shellac is needed.

Strain colors through cheesecloth for a smooth-working spray.

For a sharp cut edge on stencils, cut on heavy cardboard surface.



Self Portrait by Malvin Gray Johnson
Courtesy the Harmon Foundation

● Art in a democracy should above all else be democratic, which is to say that it must be truly representative. Step by step, happily sometimes by strides, we are approaching such democracy in American art. We are achieving this desirable goal partly through the broadening of public interest and participation in art, partly through a progressive policy changing the role of the museum from that of a treasure storehouse of the past to that of a clearing house for the contemporary artist; in part also because under the public patronage of the museum and the government more segments of American life are apt to find expression than under the more traditional interests of a private patron class. But most of all, I think, we have the promising prospects of a more democratic and representative art because of our now generally accepted objective to have American art fully document American life and experience, and thus more adequately reflect America.

In this frame of reference an exhibit of the work of contemporary Negro artists takes on a challenging interest. Primarily it may serve to acquaint the general public with what the Negro artist is doing, but more fundamentally it serves as a declaration of principles as to what art should and must be in a democracy and as a gauge of how far in this particular province we have gone and may need to go in the direction of representative native art. As in present-day music, literature and drama, the Negro theme and its development are part and parcel of the movement toward the use of native materials and subject matter.

This fortunately is common ground for both the Negro and the white artist. Indeed from Homer, Wayman Adams, Henri and Bellows of the older generation to James Chapin,

NEGRO ART IN AMERICA

By **ALAIN LOCKE**

Prof. of Philosophy
Howard University.

*DR. LOCKE is the
author of THE
NEGRO IN ART.*

Thomas Benton, John Steuart Curry, Reginald Marsh, Samuel Archer, Anne Goldthwaite, Julius Bloch—to mention just a notable few of the present generation—the white artist has seized on the Negro subject as a fresh and fascinating province of native materials. Some of them have even pursued the theme beyond the mere portrayal of Negro types to the still more significant interpretation of the social and cultural aspects of Negro life. Only one strand of this is well known as yet, the inevitably popular and often too superficial treatment of the jazz theme, documenting the significant role the Negro has played through song, dance and music as one of the main sources of the American joy of life. But the less-known work of men like Bloch, Cadmus, Orozco, Riviera reveals a school of more serious social interpretation, with challenging renditions of the more sober and somber themes involved in Negro life—religion, labor, lynching, unemployment, and other human or social document subjects.

With legitimately high expectation and consequently some impatience we await the slowly maturing expression of the Negro artist in this province; for first of all perhaps we expect from the Negro artist a vigorous and intimate documentation of Negro life itself. There are reasons, however, why this which seems logically first may actually come lost. The Negro artist, doubly sensitive as artist and as oppressed personality, has often shied off from his richest pasture at the slightest suspicion of a Ghetto gate. There can be no question in this freest of all human realms—art—of imposing upon the Negro artist a special, prescribed or limited field. Recent exhibitions, if showing nothing else, have shown how naturally and effectively the Negro artist can range through all the media, provinces and various styles of a common human art. Yet after pardonable and often profitable wanderings afield for experience and freedom's sake, the Negro artist, like all good artists, must and will eventually come home to materials he sees most and understands best. Achibald Motley's provocative and half-Rabelaisian versions of Negro city types and scenes and Malvin Gray Johnson's sympathetic and vibrant pictures of Virginia rural types are cases in point, proving the sanity of coming back and the soundness of doing so with maturity and wide experience as a background. The younger generation seems fortunately to have less of this after-effect of proscription; it plunges naively into the portrayal of Negro life and seems to catch its idioms more characteristically and with

AS IN PRESENT DAY MUSIC,
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MENT TOWARD THE USE OF
NATIVE MATERIALS AND
AMERICAN SUBJECT MATTER

Black Belt by Archibald J. Motley, Jr.
Courtesy Harmon Foundation



less sophistication. Even so, many Negro artists will choose, according to taste and temperament, to concentrate in abstract art, or craft art, on still life, formal composition, marine and landscape painting as the case may be—and have a perfect right to. Few, however, will neglect to contribute their mite to the field of race interpretation, if only by succumbing to that age-old temptation of artists, the self-portrait.

There is a less direct way of revealing race, as also of what we call nationality, in the subtler elements of rhythm, color and atmosphere. Many will anxiously scan paintings and group exhibits of the work of Negro artists for clues as to just what characteristic things are cropping out. But to date, they are not too obvious, and who can say just what they will be? We must remember how long it was before American art itself began to exhibit characteristic and distinctive national traits. Then, too, under no condition need we expect the work of the Negro artist to be too different from that of his fellow artists. Product of the same social and cultural soil, it will necessarily be basically American and typically contemporary. Recent exhibitions surely bear that out. If we are looking, therefore, for racial idioms apart from the more obvious ones of subject matter, we must look—or rather listen—for overtones, and that with not too many preconceptions.

Although the Negro artist has been having his occasional say for many generations, sometimes notably, Negro art in the group sense is a comparatively recent development. It dates only from the World War, and a decade later became an important branch of the so-called "New Negro" movement for cultural and racial self-expression. Between 1928 and 1933, five successful shows of the work of Negro artists under the auspices of the Harmon Foundation helped focus public and professional attention on both the need and the accomplishment of Negro artists and gave an impetus through which Negro art has developed a momentum of its own. One-man shows of individual artists, more general participation with other artist groups, a spurt of interest particularly in sculpture, the graphic and the craft arts quickly followed, and finally came significantly the formation of Negro artist groups like The Harlem Artists Guild. Then, in a crisis that would have snuffed out these gains, came the helpful influence of the Federal Art Project, not only underwriting the precarious productivity of the Negro artist but broadening considerably the base

of popular art appreciation and use. Recently in strategic places in the South, the same auspices have sponsored public art centers which may serve not only to carry art to the people but to carry the artist, too long isolated from the folk, back to a vital source of his materials. It may be impossible under modern American conditions to revive folk art effectively, but surely a people's art is possible. In this drive toward democracy in art, the Negro artist and the Negro people have an unusual stake, for the very term "Negro art" implies in addition to a blossoming of Negro artists the flowering of an art of folk expression and interpretation.

By good fortune, besides the influence of this modern trend, Negro art has the example of an ancient tradition and legacy—African art. Already as we know, African art has exerted great influence on modern art, being one of the fountain-heads of contemporary modernist style. But the indirect inoculation of African abstraction and simplification may lead, and in some cases has actually led, to slavish imitation and sterile sophistication. But African art, directly approached and sincerely studied, has lessons to teach of precisely opposite effect—lessons of vigorous simplicity and vitality. To mention merely a basic few: on the cultural side, the lesson of art for use, of art for popular appreciation and consumption, of art with a sound rootage in its own cultural soil; on the technical side, the lesson of originality itself, of close adaptation of the medium to the subject, and of subordination of technic to the artistic idea. Surely these are worthwhile principles for any group of artists, but doubly so for those who can claim it as a direct legacy of tradition.

So, creditable as is the present attainment of a generation that has given us such painters, sculptors and graphic artists, the main significance seems to be the promising prospects indicated for the future development of Negro art. Demonstration of this and of the complete compatibility between the interests of contemporary Negro and contemporary American art is a public service of which, both the community and the artists themselves will be deeply appreciative.

*This article and accompanying illustrations are published
by the kind permission of The Baltimore Museum of Art.*

MAKING THINGS

IS HALF THE FUN OF C

By HAZEL WILLIS

Associate Professor of Design
Ohio University, Athens, Ohio

★ Making Christmas decorations is always a problem for persons who feel they have no particular talent as designers. Here are some excellent groups planned especially for these students or amateurs. Easily within the reach of any one they are beautiful, interesting and inexpensive. They will be enjoyed for the results can be highly successful. They may be inspired by a color, or combination of colors, a shape, or some simple object and make something purely abstract; or perhaps a material may be the starting point such as buckram, construction paper, copper screening, sheet copper, the branch of a tree or a new plan for a candle board. Such decorative units may be for a mantel, a wall, a door, for a buffet or table in the house or maybe used out of doors if it is of suitable materials.

★ An excellent idea is the group of five angels, shown at the top of the opposite page, in blue metal paper and silver. The two end figures are kneeling and the other standing figures increase in height with tallest one crowned at the center.

★ For the group shown in the middle of the opposite page a thorn apple branch was dipped in starch. Artificial snow was sprinkled on it and red cranberries placed on the tips and around the candle holders. Red candles and a box cut and covered with red paper to match the berries gave a finishing touch.

★ At the bottom of the opposite page is shown an attractive tree made of a cone of white buckram with decorative band of red upholsterer's tape. Little red balls are hanging from it. This was repeated in the candle bases which were used on either side of the tree.

★ Still another tree was made of green yarn hanging from the top of a fifteen-inch dowel rod and tied on a metal circular band about four inches from the table. Metal bells in groups of five were used to weight the metal band and hold the yarn taut. This was done to keep the conical shape firm. Metal collars with little tufts of green yarn were used about the base of each candle to repeat the color.

★ Another thorn apple branch was silvered and made into a tree with plain blue Christmas balls and blue paper stars at the tip of each twig. The base was a big blue star

mounted on wood. Small twigs with tiny stars were used in paper nut cups mounted on blue stars for favors to be used at a dinner party.

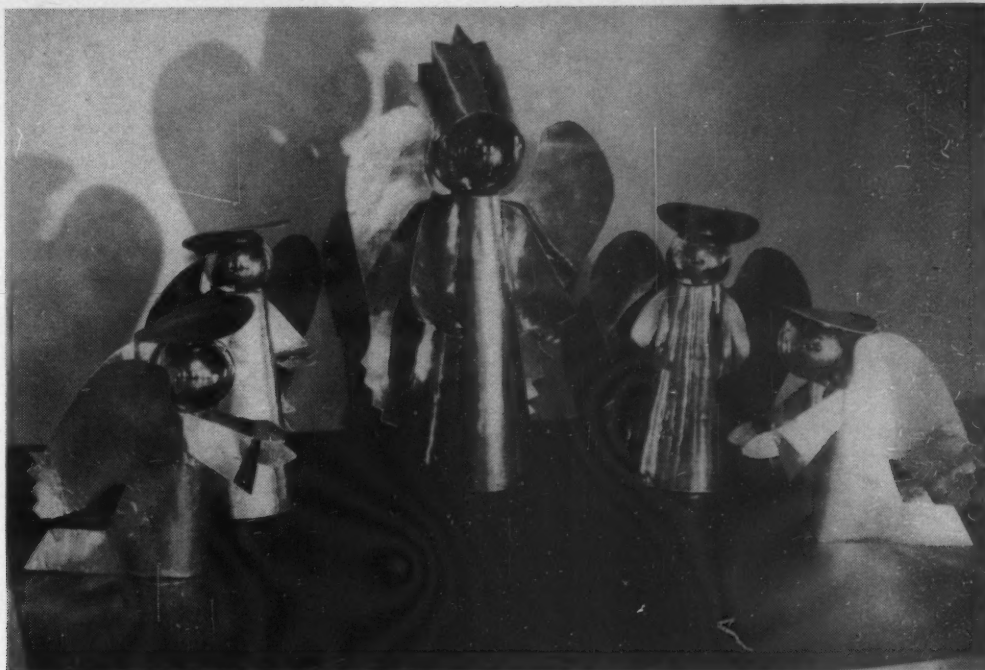
★ One of the most original Christmas trees was made of white chicken feathers stapled to circular cardboards of graded size. These had holes cut in the center to fit a vertical dowel rod about fifteen inches high which was mounted on a green base with green discs of construction paper placed over each cardboard to cover the staples and ends of feathers. There were two candle holders to match and all were placed on green and white mats of similar design and color as the horizontal discs on the tree.

★ One student made big, low candles in a jello mold and glorified them by mounting on a round block of wood covered with gold metal paper and placed them on small mirrors with well spaced mats of dark blue metal paper and gold underneath. The central unit for the table was larger than the other two subordinate parts and was planned for a Christmas dinner, using three down the center of the table and two other units on the buffet.

★ Another student made an angel to hang on the wall above a mantel with two cherubs on a shelf below. Several patterns were made of stiff wrapping paper until the right proportions were found. Then the successful one was cut out of Apollo metal or thin copper and put together with paper tacks. The cherubs had copper mats beneath and copper wings with heads that were spherical candles made by pouring melted wax into rubber balls. The angel and cherubs had long, black, curly eyelashes of black construction paper and a simple design was enameled in black on the wings and mats for the cherubs.

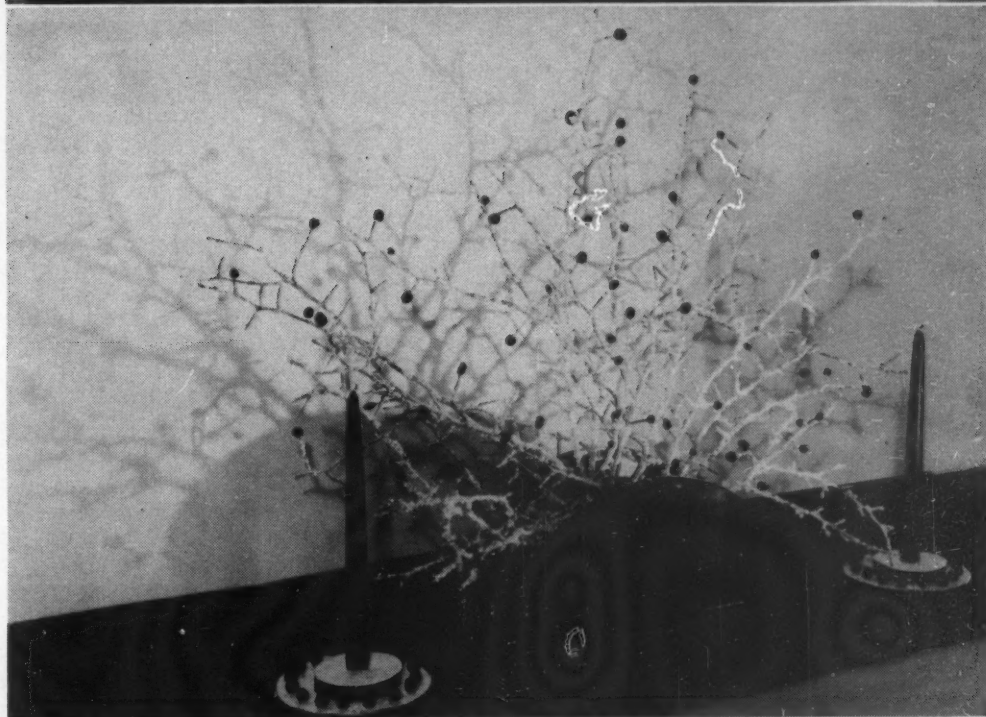
★ Another outstanding idea was a wreath for a door or wall in purple, purple red metal paper and red construction paper. The foundation was of five-ply wood with eight seven-eighth-inch holes bored in it for tiny bulbs. It was covered with a metal paper mat having a pointed design edge over a red mat with red purple stars at every red light. There were seven lights on the Christmas string so the eighth hole was covered with a rosette of slender straps cut from all the colors used in the rest of the plan. The whole effect was very gay and different. The color, lights, mirrors, and polished metal give them a glamour that does not show in the pictures or in words. Many other materials may be used with a little imagination and ingenuity, and half the fun of Christmas is in making things.

THIS GROUP OF FIVE ANGELS WAS MADE OF BLUE METAL PAPER AND SILVER. THE TWO END FIGURES ARE KNEELING AND THE OTHER STANDING FIGURES INCREASE IN HEIGHT WITH TALLEST ONE CROWNED AT THE CENTER.



CHRISTMAS

A THORN APPLE BRANCH DIPPED IN STARCH AND SPRINKLED WITH ARTIFICIAL SNOW IS THE BASIS OF THIS GROUP. RED CRANBERRIES DECORATE THE TIPS AND CANDLE HOLDERS.



A CONE OF WHITE BUCKRAM WITH BANDS OF RED UPHOLSTERER'S TAPE WITH LITTLE RED BALLS HANGING FROM IT FORM THE CENTER OF THIS GROUP. RED CANDLE BASES USED ON EITHER SIDE COMPLETE THE PICTURE.



WEAVE A PURSE

FOR A CHRISTMAS GIFT THIS YEAR

● If you want to give someone a purse for Christmas why not make it yourself? The process is simple, the materials inexpensive and easily obtained, the style distinctive and personal, the envy of all your friends. You will be surprised to find how readily your creative mind takes fire as you plan, experiment, and work out ideas. The satisfaction you will feel in actually having evolved the purse from your own fancy and the knowledge that, at any time you can produce another will completely repay you the small amount of time spent in construction.

Perhaps you would like to have a gaily embroidered bag to give a lift to your last year's black wool. (We are all attempting to make our old clothes carry us through.) What may look difficult to the casual observer is in reality so simple. It's as simple as knowing that the flat stitch is, after all, the most effective. It's as simple as knowing that any kind of coarse weave material is openly receptive to these flat stitches. Included among these materials are, canvas which may be obtained in fine and coarse mesh at any department store, burlap, natural colored or bleached (the laundry will take care of this for you if you do not wish to do it yourself), monks cloth, linen and cotton crash, curtain scrim, dish cloths, flour and sugar bags. For em-

By **MARGARET McCREA**

Art Teacher, Zelienople H. S.

Zelienople, Pennsylvania

broidery, woolen yarns will no doubt be most effective for use with your woolen dress, raffia and cotton pigeon-holed temporarily but not forgotten.

Experiment with stitches for awhile. Some effective flat stitches are the running stitch, the cross stitch, and the radiating stitch. You will find that a tapestry needle is most easily handled when you are using this coarse material.

After you have decided upon a design, cut the material the desired size and work out the pattern in color on a piece of squared paper unless you feel that you will not waste time without so doing. If canvas is used none of the canvas should show when the bag is finished but this is not true of other materials. When finished line and provide for closing in any way you may desire. Perhaps you have an old zipper not in use or plastic zippers you may find worth investigating. They are something special.

Having completed the first purse in such short order you perhaps have decided to make all of your friends one for Christmas and you are looking

around for new ideas. Here is one woven on a loom made from a discarded piece of wood and nails, heavy cardboard and pins might be used instead or grooved cardboard. The process is darning, easy to do and certainly something useful to know.

Materials: A piece of wood slightly larger than desired purse; small nails; woolen yarns, raffia, cotton warp, twine, chenille; tapestry needle—blunt point with a large eye.

Terms

Loom—the piece of wood with the nails inserted across the top ready to receive the warp threads.

Warp—the threads stretched up and down on the loom ready to receive the weft threads.

Weft or Woof—the threads used in the needle for weaving in and out across the warp threads.

Web—the finished woven product.

How to Make the Loom

Find or cut a piece of wood very slightly larger than the desired size of the bag. Go to the lumber yard for scraps if there aren't any around the house. This wood should be just thick enough to receive the nails. Take small nails and pound them at short, evenly spaced intervals across the top, leaving enough of the ends protruding to hold the warp threads.

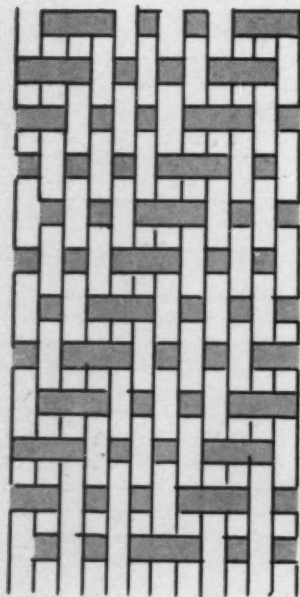
Stringing the Warp on the Loom

Hold the loom with the nails on top. Tie the warp thread to the first nail on the left, bring it around the lower edge of the board, up the back and hook it over the same nail. Continue around to the front as in diagram P. 17 and hook the thread over the second nail, go around to the back and hook it over the same nail. Continue this operation until each nail, except the first, is holding two warp threads, two in the front, two in the back. Fasten the last warp thread to the lower edge of the loom with a tack.

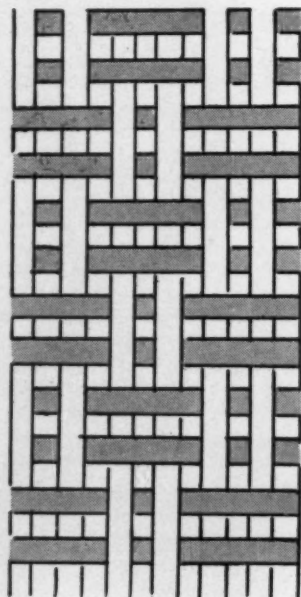
Weaving

Start weaving at the lower right hand corner. If the weft is the same as the warp the last warp thread may be cut long enough for convenience and the weaving continued with the same thread attached to the tapestry needle. A plain weave, perhaps the easiest, is

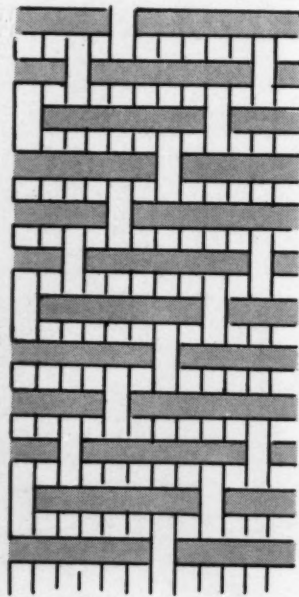
Twill Weave

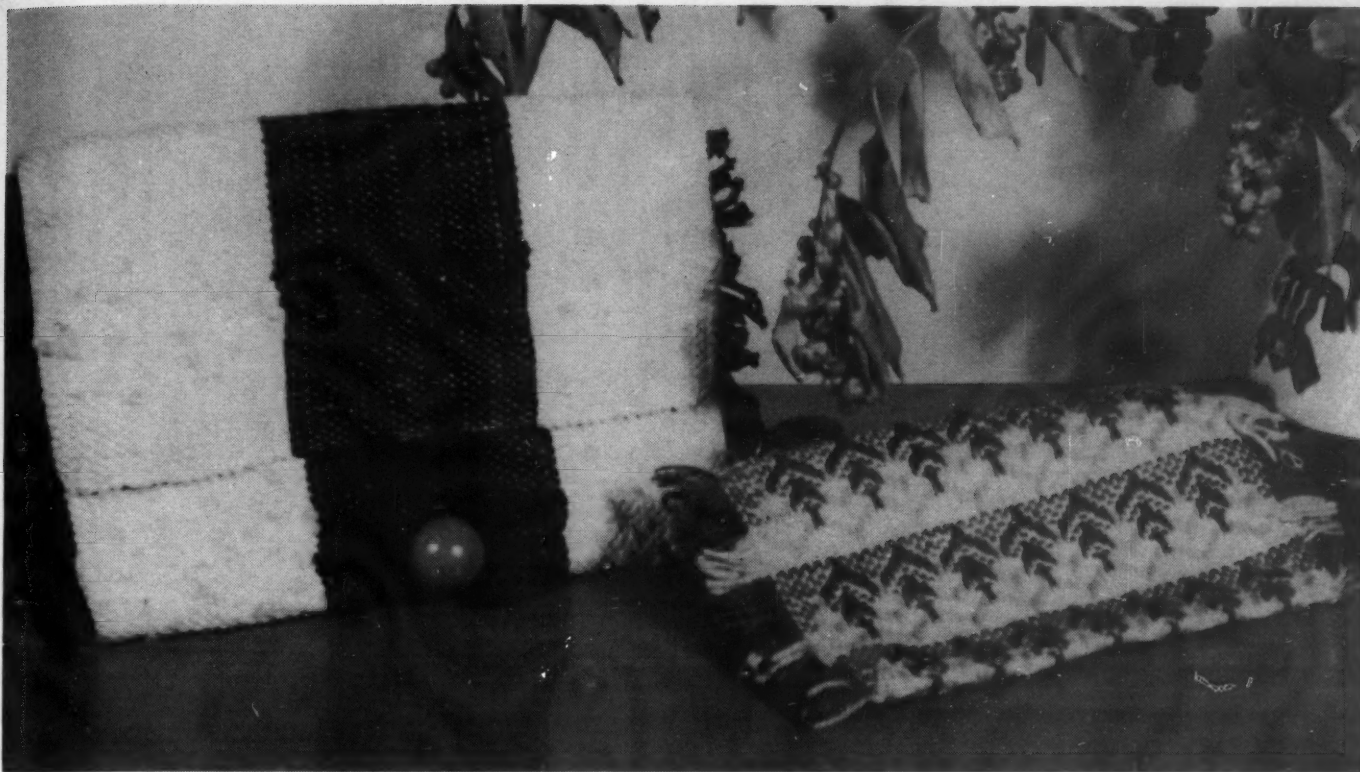


Basket Weave



Satin Weave





Purses like these can be woven from the directions given here

made by going over one stitch and under the next in regular order. Others you will surely wish to know and use are the twill weave, the satin weave, and the basket weaver.

Weave the weft thread through the warp threads all the way around the loom in the desired order, plain, twill, satin, basket, or your own creation. Continue to do this until the loom is filled on both sides. Experiment with other colors for variation if you wish. Keep pushing the weft threads close together with an ordinary comb. We call this the beater. When the web is finished remove the nails and take out the board.

Press, provide for a lining, find a zipper and the bag is finished. Have you ever tried to carve a little wooden ornament for a zipper pull?

Cloth for embroidered purses may be had from many sources including department stores, five and ten cent stores, mail order companies and from around the home!

Yarns may be ordered from: Emile Bernat & Sons, Jamaica Plains, Mass. (Yarns of fine quality and fast color.)

Hodgson Bros., 15th and Walnut Sts., Wilmington, Del (Spinning loom mill-ends. For weaving not too coarse. 10c an ounce.

Clevedon Yarn House, S. Race Street, Philadelphia (inexpensive yarns).

Whittall Rug Co., 1 Brussels Street,

Worcester, Mass. (cut woolskeins 'as is' —50c lb. plus postage).

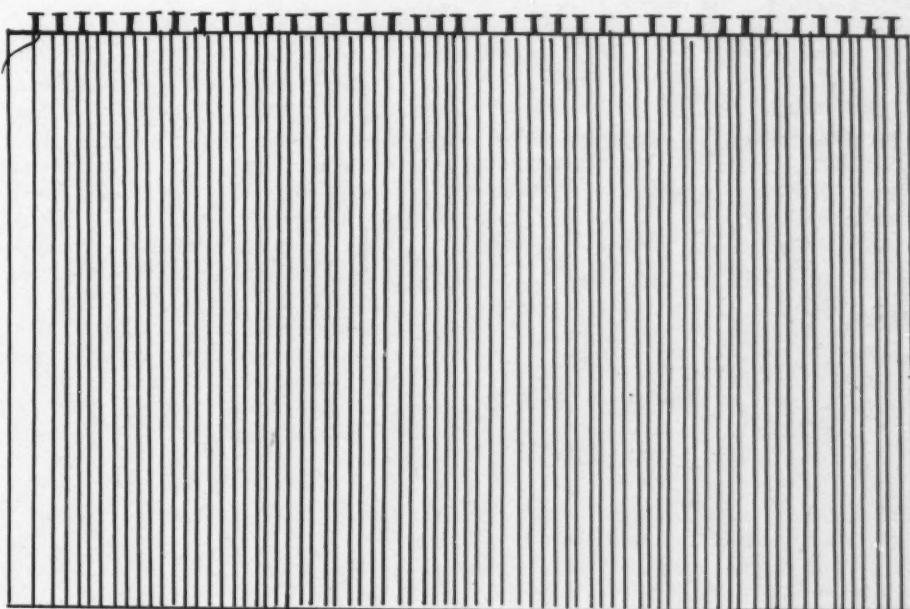
Some good books to study are:

Perry, Evadna Kraus, Crafts for Fun, Wm. Morrow & Co., N. Y., 1940; practical helps, excellent illustrations, 143-190.

Gardner, Helen, Understanding the Arts, Marcourt, Brace & Co., 1942, background, stitches.

Kean, Frieda, Art Weaving, D. C. Heath & Co., N. Y. 1937, background, stitches.

Diagram for making the loom on which a purse may be woven as described in this article



CASTING

POTTERY FROM MOLDS

By ANGUS DOUPLE

● No great skill or practice is necessary to cast pottery from molds. This method is much used in commercial production where many duplicates of the same piece are to be made. The making of the mold requires time and patience. There are three essential processes, (a) making the model, (b) making the mold, (c) casting.

Making the Model

The first model can be made of plaster, wood, or clay, but plaster is most frequently used. It is easy to work with on a lathe. If a lathe is not available, a clay model should be used.

Make an exact drawing of the model on a piece of paper so you have something to use as a guide. Allow for shrinkage. Plasters and clay shrink when they become dry. Then proceed to make the model. If the model is to be made from plaster, take an oatmeal box, fill it with liquid plaster of Paris and allow it to harden. No definite formula can be used for mixing plaster of Paris. It can be purchased at any hardware store for a few cents a pound. These directions will always give satisfactory results. Take the required amount of water necessary and begin to sift plaster into the water until the plaster collects in a mound above the water. Begin to stir slowly and continue stirring until the plaster begins to show signs of thickening. Pour into the oatmeal box and allow it to harden.

When the plaster becomes dry, fasten on to the lathe and proceed in turning as though it were a piece of wood. If you have never operated a lathe, any wood worker will do the work for you from your drawing.

Making the Mold

Molds sometimes require any number of pieces to cast an object. If the model is rather simple in design, the three piece mold is used. The model shown here requires a three piece mold.

Select or construct a cardboard box as large as the model is tall with sufficient space around the model to allow for a wall of plaster. Cast the model with a thin layer of slip to keep the mold separated from the model. The model will have a hole from the lathe

at each end. Place the model sideways in the box, and with nails driven into the model through the box, it will be held in place.

Mix plaster of Paris and pour into the box until exactly one-half of the model is covered. This must be done accurately or difficulty will follow in removing the plaster from the mold.

When the plaster becomes hard on each side of the mold, cut two small shallow notches. This will allow the finished mold to fit together perfectly. Cover the plaster with a coat of clay slip, and mix a new supply of plaster to cover the other half of the model. Allow this plaster to harden.

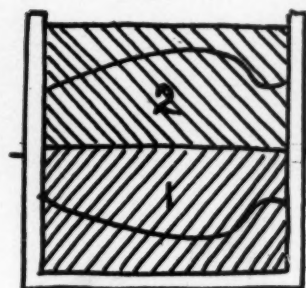
Invert the box with its contents. Remove the cardboard at the top. Build another cardboard wall two inches high around the box. This is done to form the bottom of the mold. With chisel or any sharp tool, cut several notches, coat with a thin layer of clay slip and cover with a layer of plaster. When this becomes hard, the pieces of the mold can be taken apart. They are now ready for casting the finished product after the clay slip has been sponged away.

Casting the Pieces

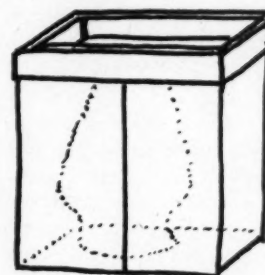
To cast a bowl, the side sections of the mold are slid on the base piece and the three parts firmly tied together with string and tightened with wedges. Pour "clay slip" into the open end of the mold. Clay slip is liquid clay about the consistency of heavy cream. It should overflow. The plaster must be thoroughly dry so that it will quickly absorb the moisture from the slip. Slip must be added several times to retain the proper level. After a considerable length of time, approximately thirty minutes, tilt the mold and pour out the excess slip. Place the mold aside to allow the inside to harden. When the clay becomes dry, carefully remove the pieces. If handles are to be added, this must be done before the clay becomes too dry. When the bowl is dried, it is ready to be fired as a thrown piece, or a piece made by the coil method. The marks of the mold can be removed with fine sandpaper. Figures, animals, etc., can be cast also.



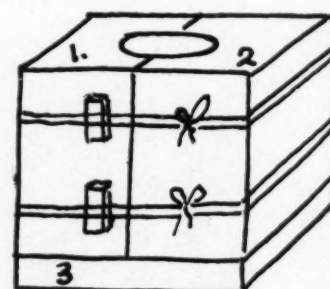
Pouring Mold. Piece 1



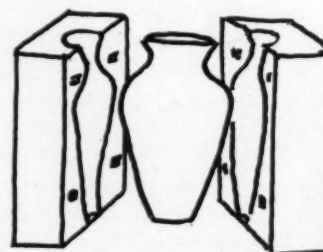
Pouring Mold. Piece 2



Pouring Mold. Piece 3



Mold Ready for Casting



Removing Pottery from Mold

DESIGN

ART FOR VICTORY

By **ROBERT IGLEHART**
and **VERNON CLARK**

VVV

THE PURPOSE OF THIS COLUMN since its inception has been to bring together in one place the experiences of artists and art educators as they have contributed to the war effort of the Allied Nations. This was attempted in the hope that these experiences might prove a fruitful guide to all those in the field who are working in this direction and who are sensitive to the pressing needs of the present world situation. During this first period of orientation, the editors hope that this reporting of events, this accumulation of data has been helpful.

But already the rapid shaping up of events has outmoded this approach; the findings of a few people, however well intentioned, can no longer supply the information or hope to give sufficient guidance to meet the expanding needs of the field. As the war expands over larger and larger fronts, so our own efforts must expand to meet the requirements of art educators everywhere.

It is fortunate that the next steps are clear. The formation of the Committee on Art in American Education and Society has opened up an entirely new approach to the problems that arise out of the art educator's relationship to the war effort. The editors of Art for Victory, themselves members of the new organization, feel that the interest of art teachers and the public they serve can best be furthered by turning over the space of this column to the Committee, to act from now on as a place for an accounting of the Committee's activities, and where its activities and plans can each month be submitted to a broad section of the profession.

VVV

STRUCTURE OF THE COMMITTEE. Sponsored by the Museum of Modern Art in New York, the Committee on Art in American Education and Society, recently formed by artist-teachers and leaders in art education, is designed to foster and promote the creative arts during the war period and to plan for their increased functioning in the reconstruction to follow. The Committee is art education's answer to Fascism and its contempt for creative art. It hopes to mobilize the art educators and students of America, combining all their efforts, large and small, throughout the nation to work for victory of democracy and the total, unqualified destruction of Fascist barbarism wherever it may show itself abroad or at home. Its immediate objective is to bring together the art efforts of teachers and children and all those interested in art throughout America in one great offensive for victory, this offensive to operate under an extensive program of art activity in cooperation with the armed forces and civilian defense organizations in schools, homes and communities generally.

There can be no better way to introduce the Committee and its program to readers of DESIGN than by printing here an abridged account of its structure and organization which was issued at the time of its formation.

"The Council shall be made up of the Chairman, Secretary, and Treasurer of the Committee and the Heads of Divisions to determine policy and map out a program. The Chairman, Secretary, and Treasurer are to be elected by the entire membership, while the Heads of Divisions will be elected by the members of the respective Divisions.

Divisions under the Council are made up as follows:

VVV

ADMINISTRATIVE DIVISION. Arthur Young, Professor of Fine Arts, Teachers College. This division is to carry on the program, to finance operations, to work out administrative detail, to distribute production, and to keep the various divisions integrated.

VVV

FINDING DIVISION. Vernon Clark, Art Instructor. This division is to do all the ground work and research in finding out what activities of art interest are under way, how and where the Committee may serve in schools, communities, government organizations, and the armed forces through art; to discover problems of educational and social significance in which the arts may work; and to report all information to the Council. This division should begin its work as soon as possible, for upon its findings other divisions must act.

VVV

PROJECT-EXPERIMENT DIVISION. Dorothy Wilkin-son, Art Instructor, Lincoln School, New York City. This division will carry out art projects of educational significance in schools, communities, government agencies, etc. This may include simple and complex projects, such as carrying on a campaign for defense posters in the schools, initiating a new art center or craftshop in a community, making a study of the relationship of art and therapy in affiliation with the medical profession, or making a study of how art may help in international relations during the war and in preparation for reconstruction after the war.

VVV

PRODUCTION DIVISION. Charles Cook, Art Instructor, Fieldston School, and Lester Kohs, Art Instructor, Christopher Columbus High School, N. Y. C. This division will produce special units on the arts to be distributed among schools, social and industrial centers, museums, army camps, U. S. O. centers, etc. There will include exhibitions, motion picture shorts, "canned lectures," slides for illustrated talks, groups of prints, illustrated books, comic books, etc.; for wartime teaching needs on camouflage, home defense, etc.; on problems of educational significance, such as new teaching methods, teacher and parent education, etc.; on community and school needs, such as materials for community groups and social centers.

VVV

WRITING AND PUBLICATION DIVISION. Robert Iglehart, Art Instructor. This division will be responsible for all literary activities which will include general publications in current magazines, newspapers, etc. All writing for publications carried on in relation to production units and projects will be subject to editing and approval of the Writing and Publications Division.

VVV

SPEAKERS' DIVISION. Edith Mitchell, Director of Art, State of Delaware. This division will represent the Committee at meetings of associations and gatherings on subjects related to the Committee's work and promote the basic objectives for which the Committee is formed. This may include representation at local or national committees



of art organizations, women's clubs, community groups, school assemblies.

VVV

MEMBERSHIP in the Committee on Art in American Education and Society will involve the joining of one or more of its divisions and the participation in its work and the payment of an annual fee. Application should be made to the Secretary who will direct it to the particular division or divisions for consideration. The applicant must present a statement of his interest or of his special project or unit to be worked on to be approved by the special division or divisions. The applicant will be inducted as a member on the approval of his statement and the receipt of membership fee.

VVV

LOCAL COMMITTEES IN VARIOUS CITIES. The central Committee will seek to extend its work by the establishment of affiliated local committees in other cities. The members of such affiliated committees would also be members of the central Committee, and a portion of their local membership fees will be paid to the Committee to finance such national activities as publications and experimental projects.

Local committees will have the same general organization structure as the parent body and the Heads of the Central Divisions are charged with the responsibility of maintaining contact with the corresponding local divisions. Local divisions may avail themselves of the resources of the central Committee by application to the Council."

VVV

LOOSE TALK MAY COST LIVES. The members of the Committee realize also that in times when the quick formation and realization of plans is essential in all areas, that empty theorizing leading nowhere can damage the war effort just as truly as careless talk about the departure of convoys. Enjoying conversation and discussion as much as the next guy, Committee people nevertheless insist that it serve as a prelude to action rather than as an excuse for postponement. This healthy attitude was summed up excellently by Chairman Victor D'Amico when he announced the formation of the new organization. He said in part, "This organization is distinguished from others because it admits as members only those who are willing to undertake an active role. Under group divisions it will put art work through radio programs, exhibitions, the creation of new art centers, and the production of publications."

Nor is this policy to be in any way interpreted as a limitation upon membership. On the contrary it is hoped that such a policy will activate many members of the profession who have abstained from membership in various art educator's organizations because they felt that the work accomplished did not justify the time spent. On the other hand it should be made clear that this policy in no way tends to limit membership to those who regard themselves as capital L Leaders or specialists in the field. While all who are willing to become active in the organization's program are welcome, the Committee feels for the most part that it has more to gain from and give to the rank-and-file art teachers who by their very status are in most direct contact with the American people.

Neither is there any tendency to gloss over the many problems that will naturally arise out of undertaking an activity of this sort. Many art teachers, through no fault of their own, have had meagre opportunity to become experienced in the sort of work the Committee hopes to do. It is for this reason that the Committee regards itself as having educative obligations in its relationship to its members as well as to the general public. Since the task of

relating art education to society and specifically to the war effort has little precedent on which to lean, most of the projected activity will have to start from the ground up, methods of working and correct approach to problems must be discovered experimentally. It is in this spirit that the Committee means to attack the duties that lie ahead.

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COOPERATION WITH RELATED PROFESSIONS. The Committee is also eager to put its facilities at the disposal of, and above all to learn from, interested members of related professions who are also finding their place in the war effort. Already steps have been taken to link the fields of art education and psychiatry. Under the leadership of Dr. Edward Liss, M.D., who has long been interested in the use of the graphic arts as a therapeutic instrument, committee members will have an opportunity to attend a series of group discussions devoted to this subject. The aim will be to produce the proper correlation between the artist and the psychiatrist for the benefit of the mentally ill. Always pressing, this problem is pointed up sharply by the course of events in the war.

It is to be hoped that what will begin as an orientation course in psychiatric procedure for art educators will end in the formation of an art therapy laboratory where special experiments will be tried out by members working under the direction of Dr. Liss.

VVV

COOPERATION AMONG ART TEACHERS. Perhaps the most valuable lesson that has come out of the Committee's experience to date has been the demonstration of the complete feasibility of group work. To illustrate this we can do no better than to quote extensively from a letter to the editors of this column in which is described the meeting at which plans were laid for the forthcoming exhibition **ART EDUCATION IN WARTIME** (to be reviewed in the next issue) and for the layout of the Newsletter, a projected publication. Our correspondent writes, "Last Sunday's meeting was unusually exciting, not only to me, but to everyone else. About 80 people were present and we accomplished what I would have believed impossible. This entire group, to a man, with intense interest and with striking harmony planned both the exhibition Art Education in Wartime and made up the content and layout for the Newsletter."

The meeting was organized as follows: a preliminary plan of the exhibition was arranged on the wall in a horizontal row of eleven plates. Each plate carried a distinct point on what art education should do in wartime. There were suggestive subject headings and a layout pasted up from magazine illustrations. The exhibition was first explained and then general criticism followed. Suggestions were given and as each person spoke Lucile Young noted the comment on new paper. Some criticized the layout and suggested a new one, and in one instance one member went up and made a new layout before the group. In time the entire exhibition was replanned and every one had a feeling of satisfaction of having made a contribution.

The Newsletter was planned in the same way. It was a spontaneous group enterprise among art teachers."

VVV

YOUR ACTIVE PARTICIPATION IS NEEDED. The Committee on Art in American Education and Society is the most promising organization of its kind to help art educators with their problems now. We call upon our colleagues to support the Committee. Enter your name on the list of active members. Get in touch with Dorothy Knowles, Secretary-Treasurer, Committee on Art in American Education and Society, The Museum of Modern Art, 11 West 53 Street, N. Y. C. Annual membership fee is \$3.00.

16 MM MOTION PICTURE

ART FILMS

By ARNE W. RANDALL
University of Texas

● It can never be truthfully said that a specific motion picture film is either good or bad. The classroom use that is made of it will be the determining factor in the value that will be derived from the film. When a visual aid is selected for an art class, the scope of use to which a teacher will employ it will be dictated, usually, by specific needs. The teacher will select one of a number of films that will most completely satisfy her needs. Therefore, that which will be of value to one may be totally a waste of time for another teacher. Unquestionably there is no other medium so misused and desecrated as this very worthwhile educational tool.

It is universally accepted that the medium of this new art is so broad that the actual returns in learning would be unfathomable. Alert art teachers and supervisors are coming to realize that their art work can be enriched and vitalized through the introduction of art films and study films as a part of the art curriculum.

The number of different visual aids that are available for classroom use are many-fold. They range from vital classroom exchange exhibits through the inexhaustible lists of slides and prints to the more popular motion pictures that are used so satisfactorily in a number of schools. Owing to the delightful variety found in the 16 mm. field, an effort has been made in this article to satisfy inquiries of so many art teachers for satisfactory art aids for use in connection with their art classes. All 16 mm. film problems cannot be solved in this article, but the information contained herein will serve as a nucleus for accumulating material for an art film library.

Several state colleges, universities, and certain research organizations have accomplished a great deal in experimenting with this medium either in producing actual films or accumulating valuable data relative to their use or source of information leading up to the sources. In recent years film libraries have sprung up in almost every populated center. Consult your art supervisor or your city, county, or state department of education. Invariably they have an abundance of information that will be most helpful in attaining ad-

resses of places within easy reach of your schools.

To facilitate the work of art teachers who want to use films to illustrate or to study principles of art, the following information should serve as a beginning. The suggested grade levels that appear with some of the titles are merely opinions attained through the use of the film in one or more classes. It therefore does not indicate that it would be found useless under other circumstances. A capable teacher will be able to put a film to unlimited uses.

Key to Film Companies

1. American Museum of Natural History
77th Street and Central Park,
New York City.
2. Audi Vision, Inc.
285 Madison Ave., New York City.
3. Bell & Howell Company
1801 Larchmont Ave., Chicago, Ill.
11 W. 42nd St., New York City.
4. Castle Films
R. C. A. Bldg., Rockefeller Center,
New York City.
Wrigley Bldg., Chicago, Ill.
Russ Bldg., San Francisco, Calif.
5. Cinema, Inc.
234 Clarendon Rd., Boston, Mass.
6. De Vry (Herman A. De Vry, Inc.)
1111 Center St., Chicago, Ill.
7. Film Library of New England
239 Columbia Ave., Boston, Mass.
8. General Electric Company
Visual Instruction Section
Publicity Department
1 River Rd., Schenectady, N. Y.
9. Harmon Foundation, Inc.
140 Nassau St., New York City.
10. Ideal Picture Corporation
30 E. Eighth St., Chicago, Ill.
11. George J. Keller
Teachers College
Bloomsburg, Pennsylvania.
12. Ohio State University
Columbus, Ohio.
13. Penn College for Women
Pittsburgh, Pennsylvania.
14. Tent Film Corporation
6404 Sunset Blvd., Hollywood, Cal.
15. Western Reserve University
Cleveland, Ohio.
16. Art Films
96 Charles St., New York City.
17. Bailey Films Service
1651 Cosmo St., Hollywood, Calif.
18. Bray Picture Corporation
729 Seventh Ave., New York City.
19. Floyd W. Cocking
Roosevelt Junior High School
San Diego, California
20. Eastman Kodak Company
Teaching Films Division
Rochester, New York.
21. German Railroads
Information Office
11 W. 57th St., New York City.
22. Walter O. Gutloch, Inc.
35 W. 45th St., New York City.
23. Harvard Film Service
Cambridge, Massachusetts
24. Elias Katz
69 Bedford St., New York City.
25. Metropolitan Museum of Art
82nd St. and Fifth Ave., New York.
26. Pan American Union
Washington, D. C.
27. Visual Education Service
131 Clarendon St., Boston, Mass.
28. Y.M.C.A. Motion Picture Bureau
19 S. LaSalle St., Chicago, Ill.
347 Madison Ave., New York City.
29. International Library of Visual Arts
1270 Sixth Ave., New York City.
30. Leo Malchin, French Film Exchge.
545 Fifth Ave., New York City.
31. Federal Housing Administration
Motion Picture Section
1010 Vermont Ave., N. W.,
Washington, D. C.
32. Department of Visual Education
Extension Division
Indiana Univ., Bloomington, Ind.
33. Teaching Films Corporation
23 W. 43rd St., New York City.
34. Metro-Goldwin-Mayer
1540 Broadway, New York City.
35. Commonwealth Picture Corporation
729 Seventh Ave., New York City.
36. Expanding Cinema
422 W. 46th St., New York City.
37. Erpi Classroom Films, Inc.
35-11 35th Ave., Long Island City,
New York.
38. Spot Films Productions, Inc.
339 E. 48th St., New York City.
39. Universal School of Handicrafts
Radio City
1270 Sixth Ave., New York City.

40. Victoria Bedford, Binney & Smith
41 E. 42nd St., New York City.
41. U. S. Office of Education
Film Service, Washington, D. C.
42. National Film Board of Canada
59 E. Van Buren St., Chicago, Ill.
43. American Council Institute of
Pacific Relations, Inc.
129 E. 52nd St., New York City or
1795 California St., San Francisco,
California.
44. March of Time
369 Lexington Ave., New York City
45. Motion Pictures Production and
Distribution of America, Inc.
22 W. 44th St., New York City.
46. College Film Center
59 E. Van Buren St., Chicago, Ill.
47. Browning Irving Studios
110 W. 40th St., New York City.
48. Brooklyn Museum
Eastern Parkway and Washington
Ave., Brooklyn, New York.
49. Akin and Bagshaw, Inc.
1425 Williams St., Denver, Colo.
50. Devoe & Raynolds
34 Olive St., Newark, New Jersey.
51. Films, Inc.
330 W. 42nd St., New York City.
52. Garrison Films Distributing Co.
1600 Broadway, New York City.
53. Hollywood Film Enterprises, Inc.
6060 Sunset Blvd., Hollywood, Cal.
54. International Film Bureau
59 E. Van Buren St., Chicago, Ill.
55. National Motion Picture Company
Mooresville, Indiana.
56. United Education Films Company
State St. Bldg., Pittsburgh, Pa..
57. Wholesome Films Service, Inc.
48 Milrose St., Boston, Mass.
58. World Pictures Corporation
729 Seventh Ave., New York City.
59. National Film Board of Canada
59 E. Van Buren St., Chicago, Ill.
60. General Motors Corporation
Department of Public Relations
1775 Broadway, New York City.
61. W. P. A. Art Project
110 King St., New York City.
62. Lewis Jacobs
122 W. 61st St., New York City.
63. Texas Visual Education Company
305 W. Tenth St., Austin, Texas.
64. Pictorial Films Library
130 W. 46th St., New York City.
65. National Garden Bureau
407 S. Dearborn St., Chicago, Ill.
66. Museum Extension Division
Fifth Ave. and 82nd St.,
New York City.
67. British Library of Information
45 Rockefeller Plaza, New York.
68. Brandon Films, Inc.
1600 Broadway, New York City.
69. Capeland & Thompson, Inc.
206 Fifth Ave., New York City.
70. Lester Kohs
51 W. Moshulu Parkway,
Bronx, New York.
71. Indiana University, Extension Div.
Bloomington, Indiana.
72. Chevrolet
Jam Handy Organization
19 W. 44th St., New York City.
73. Philadelphia Museum of Art
Division of Education
25th & Parkway, Philadelphia, Pa.
74. Non-Theatrical Pictures Corp.
165 W. 46th St., New York City.
75. Pasadena City Schools
581 N. Garfield Ave., Pasadena, Cal.
76. Photo & Sound, Inc.
153 Kearny St., San Francisco, Cal.
77. University of California
Department of Fine Arts
Berkeley, California.
78. Edited Pictures System, Inc.
330 W. 42nd St., New York City.

EXPLANATION OF ABBREVIATIONS

- r—reel.
min—number of minutes required for
showing.
sd—sound.
si—silent.
mm—millimeter (all films are 16 mm
unless otherwise specified). Numbers
refer to company from which film is
available (see Key to Companies).
El (elementary), jr. (junior), hi (high
school), cl (college) indicate grade level
at which showings are most satisfac-
tory.

LIST OF FILMS

Architecture

- Bells, Gargoyles, and Spires**—sd; 27;
cl.
Churches and Cathedrals—2 r; sd; 3,
5, 22, 10, 28; el, hi.
For All Eternity—1 r; sd; 10 min;
impression of English Cathedral with
musical accompaniment. Lacks organ-
ization and purpose; 28, 3.
City Planning—1 r; sd; Federal plan-
ning council; 22, 3; hi, cl.
The City—4 r; sd; 35 min; excellent,
documentary, super photography; 58.
The Story of the City—4 r; sd; excel-
lent; problems related to city planning;
29.
Ave Maria—1 r; sd; 10 min; series of
interior and exterior view of Cathedral
of Notre Dame, accompanied by music.
Impressions or architecture; 30, hi, cl.
Miracles of Modernization—1 r; 10
min; sd (technicolor); examples of in-
terior and exterior color schemes for
homes; 31; jr, hi, cl.
Colonial Architecture—1 r; sd; 3, 22,
10, 28.

**Design and Construction of Three
Small Houses**—2 r; sd; 31.

Fountains, Gardens and Statues—1 r;
sd; 3; cl.

House that Ann Built—6 r; sd; 28.

Furniture Craftsmen—Describes roles
of designer and skilled craftsman in
making custom-built furniture; 37.

Architects of England—1 r; sd; 1941-
67.

Around Old Heidelberg—1 r; si; 28.

**Daily Life of Egyptians, Ancients and
Moderns**—si; 1 r; 25.

Digging into the Past—si; 2 r; 25.

Houses of the Arctic and the Tropics
—si; 2 r; 78.

Shelter—si; 1 r; 3.

**The Temples and the Tombs of An-
cient Egypt**—si; 2 r; 3.

Design

Optical Poem—1 r; sd; geometric
forms interplay to music; 33, 34; to in-
troduce modern art.

Anitra's Dance—1 r, sd; geometric
forms interplay to above music; 22; to
introduce modern art.

Synchromy No. 3—1 r; pictorial com-
position in light and abstract forms
synchronized to Wagner's "Evening
Star"; 35.

Rhythm in Light—1 r; geometric
forms develop and are synchronized in
"Anitra's Dance"; 35; to introduce mod-
ern art.

Teaching Creative Design—1 r; si;
demonstration of class room methods
developed by Marya Werten, teacher
of art; 9, 28.

Creative Design in Painting—1 r; si;
16.

Moths—1 r; sd; 37.

Spiders—1 r; sd; 37.

Crafts

Hobbies—1 r, sd; complete process of
wood engraving; 22, 10.

ABC of Puppets—1 r, sd; shows mak-
ing of simplest type of puppet (for
more details the 2 reel edition is rec-
ommended—No. 1108); 17.

Metal Craft—1 r, 10 min; explains
steps taken in working with pewter,
copper, and bronze; 37.

The Pottery Maker—1 r, 10 min; sd;
steps in making a thrown vase, Indian
bowl, molded pie piece, slab piece of
pottery, emphasis on technics and pro-
cedures; 37, 3.

**Joy of Self Expression Through Han-
dicrafts**—2 r, sd; free; address unknown.

Ceramics—2 r, si; Leon Volkmar dem-
onstrates the art of pottery making; 9,
28.

**The Fourth Kingdom: The Story of
Bakelite**—3 r, 30 min, sd; essential
chemical processes in producing bake-

lite; illustrates uses for plastics in modern industry; good for commercial art class; probably free; 28, hi, cl.

Plastic Art—1 r, 10 min, sd; educational movie; steps in creation of sculptural groups; accurate and detailed; 37, el.

Broad Stroke Drawing—2 r, si; produced in cooperation with Arthur Gup-till, 38.

Make a Mask—1 r, si; demonstrates steps in making a papier mache mask; 22, 16.

Make Linoleum Block—1 r; 22; el.

Art of Spinning and Weaving—2 r; 3, 23.

Make a Stained Glass Window—3 r; 25, 28.

Making of Wrought Iron—1 r; 25.

Make a Metal Plaque—1 r; 22.

Metal Maker—3 r; 23, 57, 3, 16.

Romance of Glass—2, sd; 28.

Tapestries and How They Are Made—1 r; 25.

The Silversmith—1 r; 23, 3.

Arts and Crafts of the American Indian—1 r, si; quality unknown; 28.

Native Arts of Old Mexico—2 r, 20 min, sd; reed, wood, wool and clay arts and crafts of old Mexico; fails to give details of production of such articles; 26.

Arts and Crafts of Mexico—1 r, sd; 37.

Native Arts of Mexico—2 r, sd; 26, 1, 49.

Pottery Making—shows professional potter at work; demonstration of use of a plaster cast in molding of duplicate pieces and also art of making angular shaped pottery; 37.

Making of Marionettes—1 r; si; 46.

Navajo Weaving—1 r; si; 1.

Loom Weaving—1 r; sd, si; 3.

The Loom—1 r; sd; 17. Use of loom and spinning wheel.

Spinning Wheel—1 r; sd; 17; lesson in the use of the spinning wheel.

Navajo Rug Weaving—1 r; color; si; price \$3.00 or 1 r; si; black and white; price \$1.50; complete story of Navajo rugweaving from the shearing of sheep to weaving of rug; 17.

Elementary Book Binding—1 r; sd; si; 52.

How Batik is Made in Java—1/4 r; si; 3.

How Stained Glass Windows are Made—1 r; si; 3.

Leather Work—1 r; sd; si; 68.

Make a Plaster Plaque—2 r; si; 16.

Glass Blowing, with Specimens of Ancient and Modern Blown Glass—si; 1 r; 25.

The Medal Maker—3 r; sd; si; 3.

Toys from Odds and Ends—1 r; sd; si; 68.

Clothing—1 r; sd; 37.

The Machine Maker—1 r; sd; 37.

Cotton Goods—1 r; si; 20.

From Flax to Linen—1 r; si; 20.

Furniture Making—1 r; si; 20.

Leather—1 r; si; 20.

Woolen Goods—1 r; si; 20.

Tableware—1 r; si; 20.

Arts and Crafts of Silver—2 r; sd; 67.

The Silversmith—2 r; si; 3.

Decorative Metalwork—1 r; sd; si; 3.

A.B.C. of Pottery Making—1 r; sd; si; 17.

Ceramics—2 r; si; 57.

Clay, Hands, and Fire (Man. of Spode in Eng.)—2 r; si; sd; 69.

Clay Pottery—1 r; sd; si; 52.

Coil Method of Pottery Making—1 r; si; 3.

Indian Pottery—2 r; si; 1.

Silk Screen Process—1 r; si; 3.

Simple Block Printing—1 r; sd; si; 68.

Linoleum Block Printing—1 r; si; 3.

Art Education

Models in Motion (for Sketching) 14 subjects—1/4 r each; 20; 46.

Modes and Motors—1 r; 10 min; sd; shows relationship between art, science, and engineering in effort to produce better and more beautiful products. Good; 60, 28; jr. hi through cl.

Art for the Individual—si; quality unknown; 28.

We Are All Artists—3 r; si; what art is and its relation to living; quality unknown; 9, 28.

Young America Paints—art activities of children at American Museum of Art; color excellent and sound good; good; 38.

Films: Eastman Kodak Co.—episodes in which a model performs the complete round of some characteristic action; action is repeated and drawing is made rapidly from memory; 20.

Dynamic Learning—2 r; sets forth principles underlying "creative" or "progressive" education as interpreted by Dr. W. H. Kilpatrick; 37.

The Primary Teacher at Work—delineates philosophy of a progressive teacher in classroom setting; exhibits of creative work done by children are provided; 37.

Art in Living—4 r; si; 75.

Art in Negro Schools—2 r; si; 9.

Art in San Francisco—3 r; sd; 86.

History

The American Indian—1 r; si; 15 min; deals with Indian craft; demonstrates making of various articles by hand—blankets, pottery, etc; 9.

Negro and Art—1 r; si; opening reception to a National Negro Art Exhibit; 28, 9.

Art of China—1 r; 28, 9.

A Visit to the Armor Galleries—2 r; 25.

Art of the English Craftsman—2 r; 28.

Baroque Arts in Austria—2 r; sd; 52; 10.

Baroque City of Dresden—1 r; sd; 21.

Art Treasure of the Vatican—1 r; 49.

Navajo Indians—reveals geographic environment, activities, and customs of the Navajo Indians with reproductions of conversation and music; 37.

Wings over World Wonders—10 min; 63.

Art of the Armorer—1 r; 47; si.

Artists

The Mother (Whistler)—sd; 27.

William Gropper at Work—1 r; 22, 16.

Artists at Work—1 r; 50.

Art—Three Artists Demonstrate—1 r; sd; 3.—Mestrovic, Flagg, Benda.

Contemporary Artists—1 r; sd; 10, 3, 22.

George Grosz at Work—Painter—1 r; 22, 16.

Rembrandt: The History of Painting—2 r; 20 min; sd; traces briefly history of painting and deals at some length with life and works of Rembrandt; 30; hi, cl, adults.

The Study of Negro Artists—4 r; si; 9, 28.

Historical Episode in the Life of Michaelangelo—1 r; si; 20.

Raphael (Story of his inspiration for Madonna of Chair)—1 r; si; 49.

The Angelus—si; 1 r; 53.

Bashful Suitor—si; 1 r; 57.

Beggar Hassam—Artist—si; 1 r; 25.

Painting a Portrait of Wayne Adams—si; 3 r; 25.

Sculpture

Sculpture—15 min; si; sd; work of students doing soap carving; 4.

Portrait Bust in Terra Cotta—1 r; 15 min; si; demonstrates Houdon technic of making hollow portrait busts in terra cotta without use of molds; 38.

Plaster Casting—2 r; si; demonstrates waste mold method by Oren J. Wallace, well-known commercial sculptor; 22.

Plaster Sculpture—1 r; si; exposition of rapidly growing art form demonstrated by Milton Hebard; 22.

Lucite Carving—1 r; si; new medium featuring Domenico Di Mortellito, foremost Lucite artist; 22.

Sculpture in Stone—1 r; si; 23, 57, 3, 51.

From Clay to Bronze—3 r; si; 3, 23, 25, 27, 51, 57.

Making of a Bronze Statue—2 r; si; 25; 23.

Statue Parade, London—2 r; 28.

Tree to Trunk to Head—3 r; wood carving, start to finish; 62.

How to Make a Plaster of Paris Cast—2 r; si; 9.

Plastic Art—1 r; sd; 37.

Modeling a Portrait—2 r; si; 9.

Stone Carving—1 r; si; 3.

Technic of Plastic Moulding—1 r; si; 52.

Commercial Art

Introduction to Mechanical Drawing—1 r; 19.

Making the Funnies—1 r; 10 min; 35 mm; sd; fundamentals of cartooning not explained heretofore and procedures in plate preparation sketchily shown; 4.

Graphic and Engraving

Lynd Ward at Work (woodcut)—1 r; 22, 16.

The Monotype—1 r; si; making a full-color print from one plate demonstrated by Will Barnett, prominent graphic artist; 22.

Make an Etching—1 r; si; gives history of etching and steps in production; good; 57, 3, 51, 23; jr, hi, cl.

Drypoint, A Demonstration—2 r; 25, 57, 23, 3, 16, 5.

The Modern Lithographer—gives in detail technics of lithographic artists; indicates its relation to present-day living; 37.

The Last of the Wood Engravers—2 r; si; 3, 23, 57, 16.

Etcher's Art, Frank Benson—2 r; 25, 57, 3, 51.

Etcher and His Art—½ r; 18.

Making a Lithograph—1 r; si; 70.

Practical Lettering—2 r; si; 19.

Theater

Theater Design—1 r; 22.

Painting

Trees in Color—2 r; O'Hara, Eliot; 32.

Creative Design in Painting—1 r; si; demonstration by Prof. Martin of organization of lines and areas in rectangle; 22, 16, 28.

Canadian Landscape—20 min; Canada's foremost modern painter interprets Canadian scene; artist's technic and some of his canvasses are shown; 63, 59.

Creative Painting of Landscape—1 r; si; 16, 22.

The Angelus, Story of the Painting—1 r; 49, 53, 10.

Technic of Fresco Painting—si; 30 min; 61.

Painting (Water color demonstration)—3 r; si; 71.

Trees in Water Color (anatomy and procedure)—3 r; si; 71.

Color Harmony—1 r; sd; 72.

Art and Life in Belgium—1 r; sd; 73.

Art Shrines in Florence—1 r; sd; si; 74.

Florentine Pilgrimage—1 r; sd; si; 74.

Living Color—1 r; si; 52.

Miscellaneous

Making a Stained Glass Window—1 r; color; sound; 77.

Story of the Madonna of the Chair—1 r; 49.

Photography (whys and hows)—1 r; sd; 3.

Cavalcade of Velvet—3 r; 28.

The Story of the City—si; 4 r; 29.

Behind the Scenes in the Metropolitan Museum—2 r; 25.

Adventures in Living—3 r; sd; 28.

The Urban Pattern—4 r; si; 28.

The American Wing—1 r; si; 28.

Master of the Camera—1 r; s d; 64.

Gardening is Good Fun—2 r; 30 min; si; technicolor; design of the garden is good; 65.

Films: Metropolitan Museum of Art—14 si films dealing with various phases of art; 66.

Bridging a Century—film on Golden Gate Bridge; excellent; no address.

Men and Houses—Weyerhouser Timber Co.—3 r; sd; color; 28.

Elements of Photography—2 r; si; 3.

For further information regarding films, write the various state universities or colleges. Major portions of these schools have very fine collections of films and slides either in Kodachrome or black and white, strip films, and collections of colored reproductions.

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VITAMIN A(rt)

SUGGESTIONS FOR ELEMENTARY TEACHERS

• For An Enriched Curriculum

Helping Parents Understand The Creative Expression of Their Children

• Teachers of very young children face a two-fold problem in their task of teaching art in the public schools. Obviously, problem number one is the creation of conditions in the school room suitable for the child's development. Much could be and has been said on this subject. However, probably the knottier task is problem number two: explaining and justifying what is being done to understandably-critical parents and skeptical administrators.

Since parents are prone to expect immediate and obvious results, many administrators are tempted to urge their teachers to expend their efforts on showy and dramatic exhibitions of children's art. Naturally, these results can be most readily arrived at either by serving up ready-made ideas to the children or by actually encouraging them to copy. It goes without saying that these are not devices which will provide freedom for that self-expression so sorely needed to develop initiative and self-confidence.

The real teacher will measure her objectives in terms of personality growth and development of her pupils. The real teacher will have the courage to stand by her opinions and will make every effort to clarify them and gain support for them. The genuinely good teacher does not neglect her public relations.

An example of the type of action that can be taken has been suggested by Miss Madeline James, kindergarten teacher in the Linwood School and the Tatum School of the St. Paul public schools. Realizing the urgent necessity for creating understanding and support among parents and administrators, she has carefully organized her ideas on the teaching of art in the kindergarten and has illustrated important points with the selection of typical drawings. After a consideration of effective technics for putting across her ideas, she decided in favor of a radio program presenting a discussion between the teacher and an anxious mother. Here is her script:

Children's Creative Art

Mother: I have been visiting the Kindergarten lately and I would like to ask you some questions, Miss James. Why don't you show the children just how to draw a picture of a house, a little boy, or a snowman, instead of letting them scribble aimlessly much of the time?

Teacher: Yes, I shall be glad to answer your questions. But, first, I want to tell you that it is not aimless as far as the teacher and the child are concerned. The child puts his thoughts and feelings on paper, and they are just as important to his growth as his baby words. They are his first attempts to express himself on paper.

Mother: I realize that, but why not teach him how to draw a very simple picture at once?

Teacher: Mrs. Blank, if you had never seen a needle, chime, or thread, and if you had never held them in your hands, would you know how to make an apron, or a dress, even if you were shown?

Mother: No, I don't suppose I could.

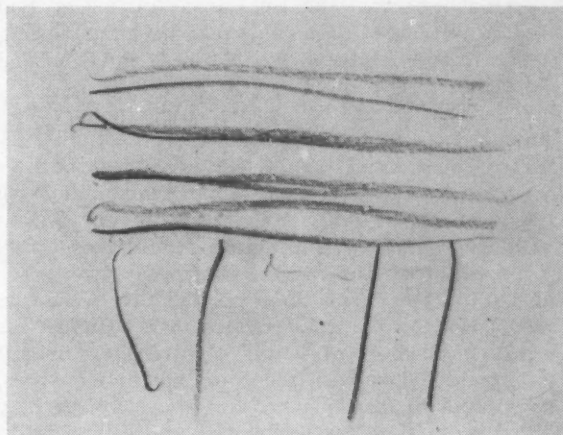
Teacher: The child needs to become acquainted with the materials he is to use and, through using them, he will find out what they can do for him and what he can do

By CLIFTON GAYNE, JR.
Department of Art Education
University of Minnesota

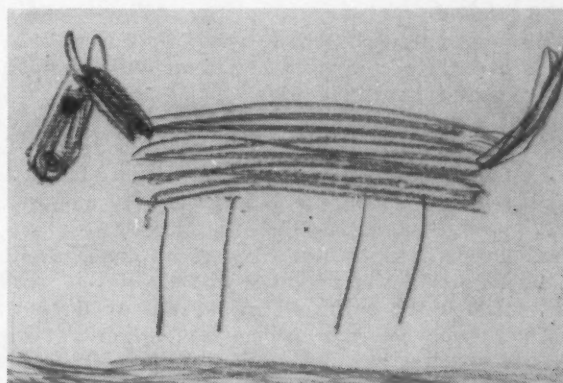
with them. He must learn first to control the medium in order to make it take on form in his mind. We call that "muscle-brain" coordination. Do you know what would be likely to happen if I would show them how to draw?

Mother: I would like to know.

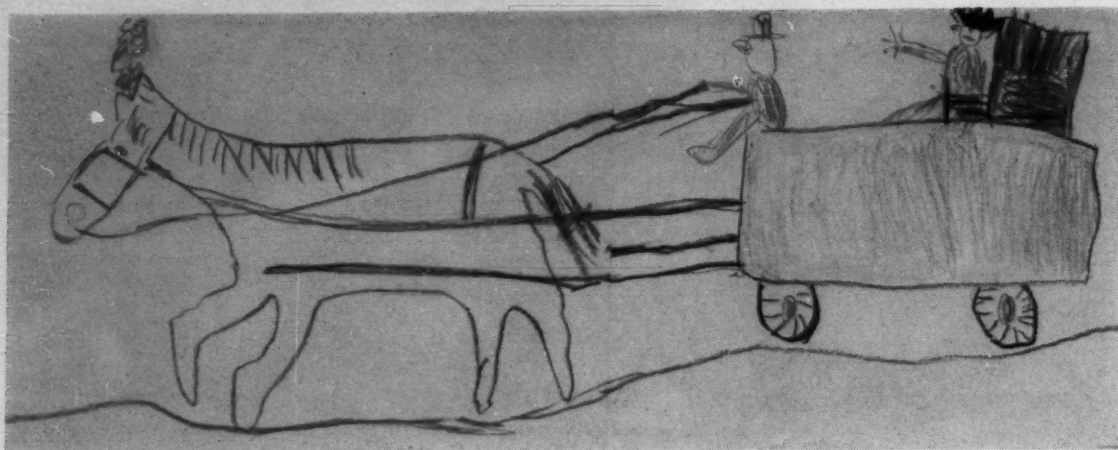
Teacher: That horse will always be mine because I created him and if the child uses my horse, the animal will always be for him just a spiritless thing on paper. Not the horse of his creation that some day might go galloping over the hills and far away. The child's horse will be much more versatile and travel far with the child in his imagination and find expression in many more ways. I have some pictures here which may help you to understand what I am saying. Here is one. What do you make out of this?



Jimmy's first try at drawing a horse. He has caught only a very abstract and undetailed conception, summarizing his idea through several horizontal lines to represent the body and four vertical lines to represent the legs.



His next drawing of the horse, made several days later, is basically the same with the addition of head and tail, indicating a considerable development in comprehending the essential elements of the animal.



A few months later Jimmy has assimilated the idea of a horse and has lost his self-consciousness in struggling toward the development of an adequate symbol. Like a true artist, he has emphasized the use of the symbol as an element in the expression of a larger idea.

Mother: I see a mass of horizontal and vertical lines. Just four vertical lines.

Teacher: Can you make any thing out of this scribble, as you call it?

Mother: I don't believe I have enough imagination for that.

Teacher: This is Jimmie's first horse. The four vertical lines are the horse's legs. Now turn the paper over and see the horse made by Jimmie a few days later.

Mother: This does look more like a horse. Here he has added the head and the tail.

Teacher: And here is the last horse Jimmie made just the other day.

Mother: Do you mean to tell me that the same child drew this picture? Here is a horse hitched to a little purple wagon and a little boy driving it. He seems to be in a parade. I suppose it must be the carnival. How funny it is!

Teacher: Yes, this was drawn by the same child and his horse became a part of the St. Paul Winter Carnival of 1942. It is funny. Children's pictures are amusing but we never laugh at the child's work. We only laugh with him when he thinks it is funny.

Mother: But doesn't the teacher have a part in this development?

Teacher: The teacher has a very important part. She encourages him to express himself in an environment which stimulates ideas, but does not inhibit them. She does everything she possibly can to help the child formulate and express his very own ideas in his very own way.

Mother: And you teach them no technics, Miss James?

Teacher: No formal art technics, Mrs. Blank, but a technic which teachers of young children use in getting them to express themselves freely and spontaneously. She helps each child to form clearer concepts through playing and talking with him, through stories and excursions, and through exposing him to the materials which will help him best to carry out his ideas. And so, as he develops, this expression improves. His creative urge is never stifled by too much emphasis on form. Here I have some pictures I want you to see.

Mother: I really can't make anything out of this. It seems to be only a wild mass of circles with some funny little blue marks here and there.

Teacher: I'm going to tell you what the child told me when I asked him what he was doing. He said: "I am making a very bad storm with blue birds flying through it." "Yes," I replied, "I can see how black the clouds are." "But, Miss James, it doesn't hurt the birds 'cause they can fly right through the storm like an airplane." After a while he turned the paper over and drew this airplane driving through the storm. You see out of the scribble came a real composition which no teacher can get from a child when she has him draw what she has drawn. **This is creative art.**

Mother: How interesting children's drawings are. Why, this shows real dramatic expression, doesn't it?

Teacher: Yes, and children's creative art does something else. It helps them by being an outlet for their emotions. It gives them a chance to express their fears and their desires, both good and bad. Joan came to school one day very much frightened by a large dog. For days she drew a picture of a large dog and a tiny dog and then would take her crayon and make marks all through the big dog. I asked her what she was doing and she said, "I am killing that big dog 'cause he is bad but down in the corner is my nice little dog." You see, child living is what we teachers of young children are concerned with. What the experience does to him is our first consideration. Through his art he may become a better-adjusted human being. Therefore, our technic is to set him free in the right kind of environment to encourage spontaneous expression and to guide him where and when necessary. He needs no formal technic. He has more than we could give him.

Mother: There is more to children's art that I ever dreamed of.

Teacher: We try also to value the art work of a child according to his age level and to his individual development. One child may draw an airplane with just crossed lines. This is in accord with his level of development. Another child will add wheels, tail, wings, and a pilot. We know also that all children are creative; we provide plenty of materials such as crayons, large pieces of paper, paint, large brushes, clay, wood, sand, and blocks. Our materials call for the use of the large muscles. Small, fine work is not encouraged in Kindergarten because the young child's small muscles follow the development of his larger muscles. Now over here I would like to show you the work of really talented children.

Mother: Do you mean to say a Kindergarten child did this? What a lovely painting of ships going out to sea! And the children who made these clay animals show real talent.

Teacher: And look at this finger painting.

Mother: I can hardly believe that five-year-old children can do so well.

Teacher: All of the children who have made these things show real talent. Each child has added something of his own. He has created. They are not mere copies but something which shows individuality and personality. The articles and the paintings are enriched by ideas of the maker,—a true creation. No one can create out of nothing. Children's experiences, their memories, and that which they imagine: these produce creative things.

Mother: How interesting! You certainly have given me a better understanding of children's creative art.

Teacher: Then, Mrs. Blank, won't you help **other parents** to understand and work along with us in leading children into the realization of normal, uninhibited, artistic expression? Surely, "Art is Youth's Land of Enchantment. Creating it, he discovers a wonderland of beautiful forms, patterns, and colors. Exploring it, he finds himself and by this self-discovery, he fulfills the aim of art education."

Are You Aware?

We assume our readers need all the help they can get and that anything in the way of new ideas, materials and devices are all extremely valuable. This department is anxious to offer several useful "leads" that teachers and students who read the magazine may be kept informed of recent developments in the field of Art.

● The **Craft-Arts Handbook for Teachers** was written by a committee of teachers, working in the Curriculum Laboratory at the University of Oregon under the guidance of Dr. Hugh B. Wood, Professor of Education at the University. The handbook was prepared for the State Department of Education and was to be distributed to the schools of the state. Because of a limited budget, it was impossible for the State Department of Education to print and distribute the handbook for the duration of the war. In order to make use of the material in the meantime, it has been mimeographed and will be sold for \$2.50 to cover the cost of the materials. The handbook may be secured through the University of Oregon Cooperative Store, Eugene, Oregon.

The handbook contains material that would be helpful to the art teacher in planning units and in teaching many craft processes. Other teachers will find that it contains many helpful suggestions for teaching art projects that could be used in any classroom.

The twenty-one divisions of the craft-arts in the main part of the handbook are clay work, casting, carving and sculpturing, plastics, papercraft, woodcraft, leathercraft, metalcraft, weaving, textile work, basketry, home and community arts, theater arts, graphic arts, lettering, poster making, drawing, painting, cartooning, use of discarded and miscellaneous materials, and a miscellaneous section. Each section contains a chart which summarizes the techniques, typical activities, materials and equipment, the appreciative aspects, and the potential correlations of the section. The remainder of each division explains the craft-art processes. Many illustrations help to make the explanations easy to follow. In addition there is a bibliography.

Design and composition, color, the basic art elements, creative expression, and art appreciation are considered in another chapter. Suggestions are made for using these phases of art in all the other craft-arts activities.

Suggested programs for a twelve-year city school and a rural school show the grade placement of the various craft-arts activities.

Other teaching aids are a suggested unit, a type lesson, and material on the evaluation of students' work, the storage and distribution of materials, a filing system for reference material, the school museum, mounting pictures, and school halls.

The supplementary materials include sources of free and inexpensive art materials, a list of manufacturers and supply houses, visual aids, and auditory aids. A general bibliography and a glossary of art terms are added in the appendixes. The complete handbook contains one-hundred and three illustrations in addition to many small drawings which are not numbered.

ANNOUNCING A NEW BOOK

By ERNEST W. WATSON

● **COLOR AND METHOD IN PAINTING**, by Ernest W. Watson, has just been released by Watson-Guptill, Publishers of New York.

This book takes the reader into the studios of twelve distinguished American painters and demonstrates just what goes into the making of a picture. That involves the artist's background, his way of life and the technical procedures of paint and canvas.

The twelve painters are: Charles Burchfield; Eugene Speicher; Gladys Rockmore Davis; Eliot O'Hara; Stanley Woodward; Andrew Wyeth; Ogden M. Pleissner; Leon Kroll; Robert Brackman; Paul Sample; John F. Carlson; and Peppino Mangravite.

The author interviewed these artists in their studios and sought from them the kind of information he considered most useful to students and enlightening to the art-minded layman. In some of the interviews the emphasis is on the creative aspect of painting—the source of ideas, how the theme develops, preliminary studies. In others almost the entire chapter is devoted to technical matters—paints, brushes, canvas, paper and how they are used. Thus the volume is a veritable textbook of painting methods according to the most authoritative contemporary practice. It offers the student definite instruction in: Oil Painting, Water Color, Pastel, Tempera, Figure Painting, Portrait, Landscape, Still Life.

Important as these practical matters are, the inspired guidance found in the artist's way of life as here disclosed may well be a more vital contribution to the development of the serious student. These chapters, though of great technical value to artists, are no less interesting to the layman who, through looking over the artist's shoulder as he paints, will derive an understanding of what goes into the making of a picture.

The volume is superbly illustrated with twelve full-color reproductions of paintings, the selections of each artist represented, and more than 150 half-tone reproductions, including step-by-step records of canvasses in preparation, and drawings, sketches and composition studies. Price \$5.00.

INVENTIONS FOR VICTORY

● "Inventions for Victory" is the title of an exhibition installed at the Brooklyn Museum, where it will remain on view through Sunday, January 3, 1943. Presented by the Museum's Industrial Division, "Inventions for Victory" is an exhibition of new materials and new uses of familiar materials, resulting from the exigencies of wartime production, in the fields of architecture, house furnishings and equipment, textiles, clothing and accessories.

Though some of the exhibits are now procurable by civilians, the show is presented primarily as a forecast of what civilians may expect of production after Victory, not as an exhibition of "war babies" for current use. The majority of the exhibits are finished products based upon researches which have been expedited to meet wartime requirements. A few others are shown as examples of work in progress.

The exhibits have been selected by the Industrial Division on the basis of the service which the object or material will perform in a particular function.

A special feature of the exhibition is a section of a prefabricated house, showing two half rooms and built by

the Museum from a design supplied by an architect of such dwellings. This furnished section is given a prominent place in the exhibition since the Museum feel prefabricated housing and minimum expense furnishings will have great post-war possibilities.

The house is created of panels weighing less than four pounds per square foot. Two men can place and secure these panels to the structure in several minutes. All panels—window, door or flat wall surface—are interchangeable in their structural entities in and of themselves. Innumerable types of houses may be designed from the twenty types of panels, giving standardization without monotony. A house built with these panels may be made to conform to any standard plan and can be finished with either a gable or flat roof.

The two half-rooms in the house-section are furnished as a demonstration of minimum expense in furnishings. The actual pieces are made of plywood in sound design, capable of mass production. The built-in furnishings, such as closets, bureau, shelves, and sofa, are also made of plywood. Inexpensive cottons are used for the draperies and bed coverings, the floors covered with rugs of re-used wool, and the bed supplied with a cotton felt mattress.

At one side of the house-section are shown blue prints demonstrating some of the variety which may be achieved by different arrangements of the panel units. Also there is exhibited an actual cross section of panels, explanatory of the actual construction of the joints and interlined with a new insulation brick of glass.

At the other side of the house-section there is set up a corner of a "Duration Dormitory," accompanied by pictures presenting Government selection of floor coverings and projected plans for furnishing these units. It is expected that the findings made in the construction and furnishings of these dormitories will be of great value in planning post-war rehabilitation housing.

In the plastic section there are included such metal-less objects as flashlights, fruit juice extractors, ice cube containers, measuring cups and mixers, knives and forks; also plastic insulation, piping, hose nozzles, trim and upholstery material, etc. Among the fabrics treated with plastic are

an ironing pad, shower curtains, shower and bathing caps, upholstery and curtain materials, and a new permanent wrinkle-proof laminated rayon which is used for holding in shape shirt collars and cuff-less trousers.

One of the largest divisions of the exhibition is that of glass, showing the further developments in this field since the stimulation of World War I. Objects of glass cover a wide range: mail box, stove top, dish pan, washing machine agitator, hose nozzle, kitchen sink, furniture, and cooking utensils.

Though the manufacture of rayon rugs has been in process for some time, current events have increased their desirability. Several examples are shown of this type of rug which, in addition to performing the functions of wool rugs, has an amazing resilience and is moth, dirt and fire resistant.

In this section on floor coverings are also exhibited linoleums with new backings: one with a duplex felt backing which does away with extra felt lining and double cementing; and another with a backing of a specially treated cotton which gives an unusually smooth surface and is less brittle and easier to cut than the average pre-war linoleum.

The actual costumes in the exhibition are mostly man-made fibers which are either not available in large quantities or are still in the experimental stage, but are shown as forecasts of materials to come. The exception to this is the brushed rayon material now on the market. Two garments of this material are exhibited: one a luxurious housecoat, the other a tweed coat lined with a brushed rayon fabric which make an inner lining unnecessary.

Also shown are two patent-applied-for patterns for dresses and coats to be fastened without buttons, zippers or hooks, using a tie of the fabric. These patterns are, in addition, so designed as to use a minimum of material.

Though millinery is not on the priority list, there are certain decorations which are becoming scarce and, therefore they are displaying three types of hats forecasting the plastic trend in millinery decoration.

Other items in the exhibition include: metal-less garbage cans, ice boxes, coat hangers, fluorescent light fixtures, utility cabinets, curtain hangings, etc.



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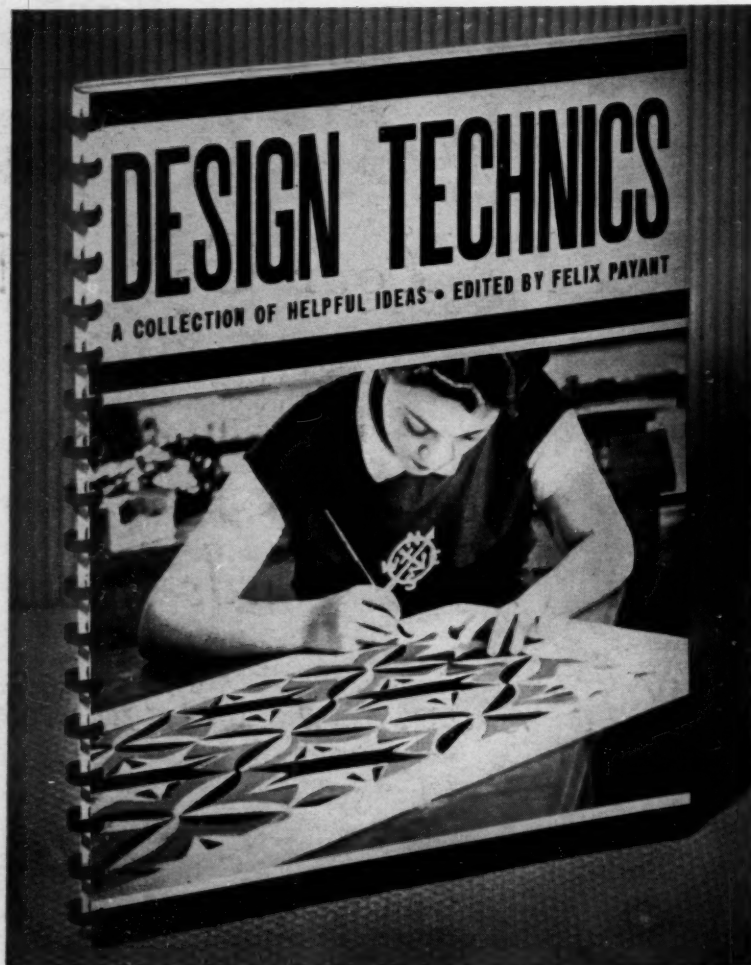
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